

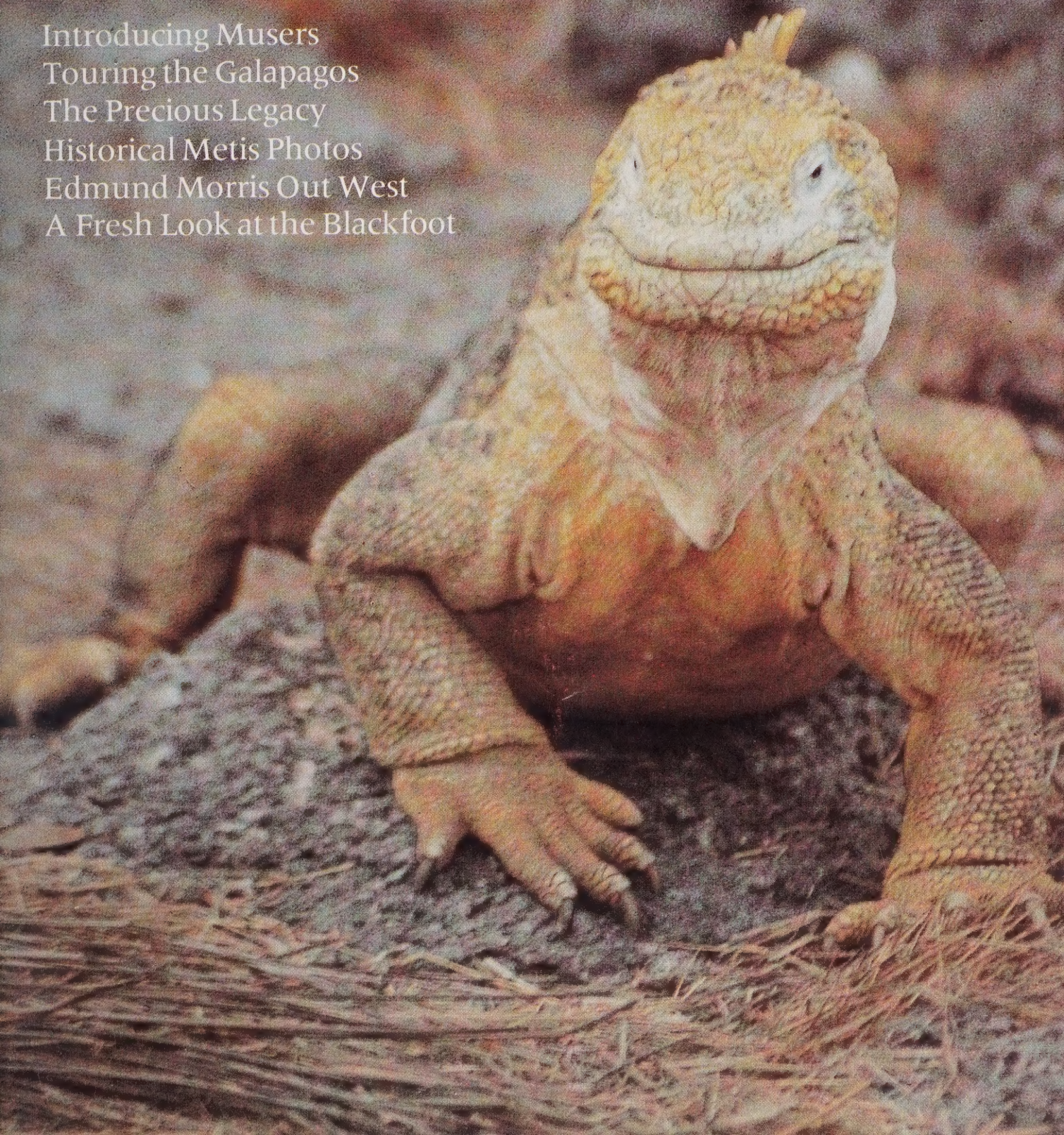
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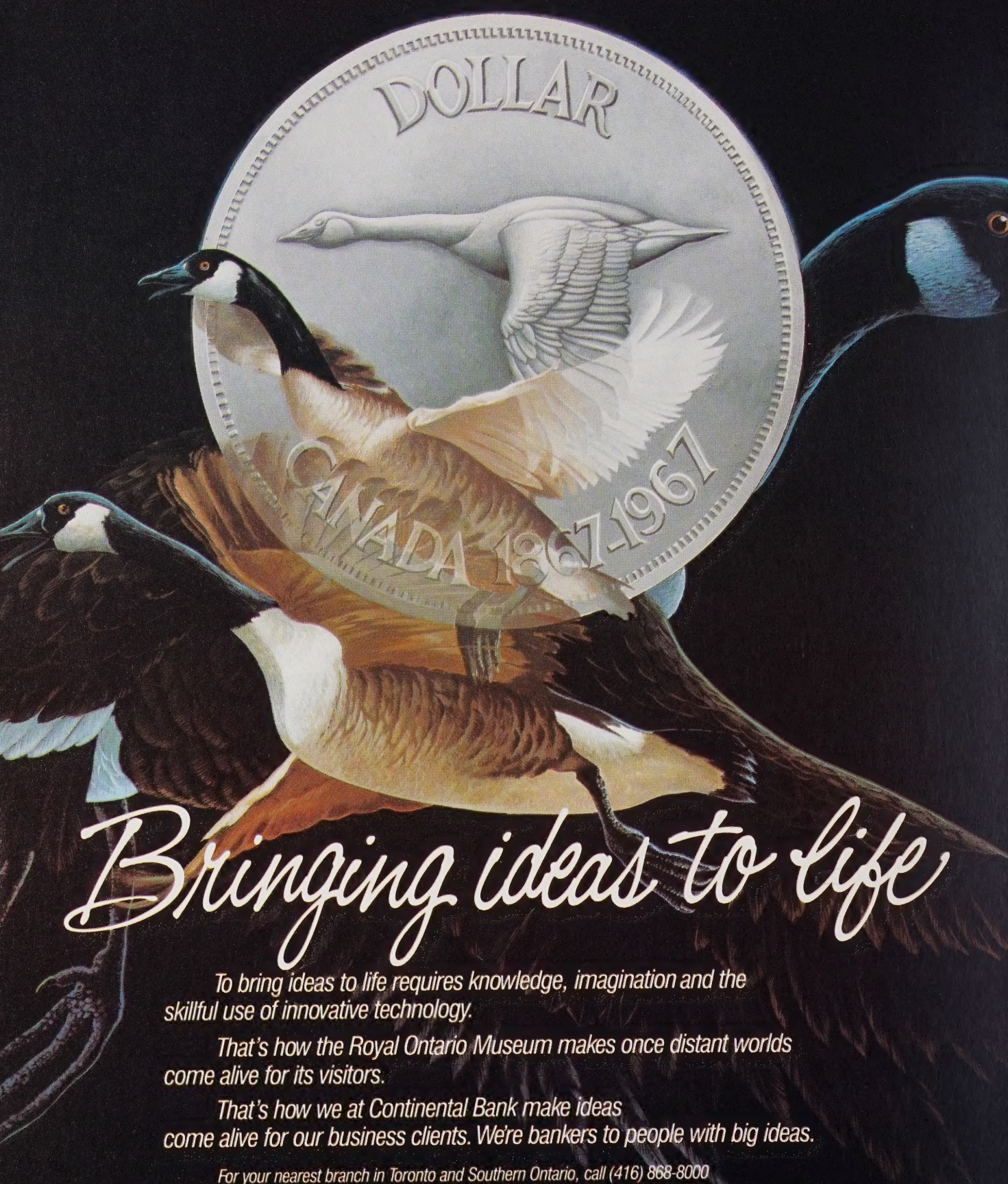
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ROTUNDA

the magazine of the Royal Ontario Museum

Introducing Musers
Touring the Galapagos
The Precious Legacy
Historical Metis Photos
Edmund Morris Out West
A Fresh Look at the Blackfoot





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**CHRYSLER
LEADS
THE WAY**



Anniversaries are Good Times for Reflection

WHEN S. Dillon Ripley left his post as head of the Smithsonian Institution last fall, he praised *Smithsonian* magazine for having developed into a publication that "explores the things that Smithsonian is interested in, *might* be interested in, or *ought* to be interested in". Substitute *Rotunda* for *Smithsonian* and Ripley's remark accurately describes the course charted for the magazine in the months and years to come. *Rotunda* is about to grow in many ways. The collections and activities of the ROM will continue to be our focus but more and more they will serve also as gateways to related fields of knowledge and research being explored by our colleagues in Canada and around the world. We'll also explore fields that are not traditionally within the Museum's domain but which may offer new perspectives on those that are.

"Musers", which appears for the first time in this issue of *Rotunda*, is one of several new features currently being developed. Aimed at younger readers, its articles are written by our curatorial staff and members of the Museum's Creative Writing Workshop. A special thank-you must go to Michael O'Flanagan of the Metropolitan Separate School Board. He invented the name "musers". The November *Rotunda* will carry, among other new items, our first museum quiz by Jay Ingram.

Just a few words about this issue of *Rotunda*. Several anniversaries are being marked this year which have focused our attention on events past and present. It is the 100th anniversary of the Battle of Batoche in which a group of Metis led by Louis Riel once again challenged the Canadian government over their original rights. They may have lost the battle but as a century has shown, the issues are still alive. Two years ago, the Metis became officially recognized in the Canadian Constitution as one of our nation's three native groups. This past fall, all native groups resumed negotiations with the federal government. Three articles look at native cultures at the turn of the century, during the difficult period of transition from economies based on hunting to those based on agriculture, and from independent government to the jurisdiction of the Canadian government, on and off the reserves. Hugh Dempsey of the Glenbow Museum, Calgary, presents us with a selection of archival photographs of the Metis, Arni Brownstone of the ROM Department of Ethnology describes some recent discoveries about our Blackfoot artifacts, and excerpts from the Edmund Morris diary describe his encounters with the last generation of Plains Indian buffalo hunters.

The Precious Legacy, an exhibition of Jewish artifacts from the Jewish State Museum in Prague, is being toured by the Smithsonian Institution Traveling Exhibition Service and will be on display at the ROM this fall. This year marks the fortieth anniversary of the end of World War II and this exhibition will serve, in part, as a reminder of the events which almost eliminated the Jewish population of Europe. Our article by Joseph Gutmann, a Judaica scholar from Wayne State University, explains the history of ceremonial objects in Judaism.

Finally, James Cruise, recently retired director of the ROM and a renowned botanist, takes us on a tour of the Galápagos Islands as seen through the eyes of a highly enlightened tourist. Dr. Cruise was part of the ROM group who visited the islands to commemorate the 150th anniversary of Charles Darwin's first visit. We hope you enjoy this issue of *Rotunda*.

S.S.

ROTUNDA

the magazine of the Royal Ontario Museum

Volume 18, Number 2, Fall 1985

Galapagos Impressions

James E. Cruise

The Precious Legacy

Joseph Gutmann

The Metis: Historical Photos from the Glenbow Museum

Hugh A. Dempsey

The Diaries of Edmund Montague Morris: Western Journeys 1907-1910

transcription by Mary Fitz-Gibbon

A New Perspective on the Blackfoot

Aaron Brownstone

Growing Collections

Musers

Book Reviews

Cover: A land iguana, from South Plaza Island of the Galápagos, eyes photographer Brian Joe.

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Galapagos IMPRESSIONS

The enchantment of these islands is even more vivid when seen through the eyes of an enlightened tourist.

James E. Cruise

AS ENCANTADAS, "The Enchanted Isles"—who could resist an opportunity to visit a Pacific archipelago with such an evocative and enticing name? More familiarly and prosaically known as the Galápagos, the islands lie athwart the equator some 960 kilometres west of the Ecuadorian coast, often so mist-enshrouded that early navigators had trouble locating them. They are associated for all time with the name of Charles Darwin, who visited them from 15 September to 20 October 1835, and found there living survivors of species arrested at various stages of evolution—invaluable data for the theory of evolution by natural selection that he was later to propound. The ROM's 1985 Natural History Tour marked the 150th anniversary of Darwin's visit and gave thirty-three of us the opportunity to test our preconceptions of the islands against the reality. Not one of us was disappointed.

Like the Hawaiian Islands some eight thousand kilometres to the west and north, the Galápagos are of volcanic origin. The thirteen major islands, six minor islands, and forty-two islets with official names rise some nine hundred





or more metres from the Galápagos Platform, itself nearly nineteen hundred metres above the floor of the surrounding Pacific basin. Many of the lava flows in the islands are relatively young, and their surfaces are little modified by either weathering or erosion. Ropey lava (pahoehoe) and spiny lava (aa) are impressive reminders of the recent and frequent volcanic activity that characterizes the archipelago. Other geologic features are the tuft cone known as Pinnacle Rock on Bartolomé, the complete or partial craters and crater rims of Fernandina, Isabela, and other islands, and the spectacular blow-holes of Hood Island with their intermittent columns of water rising thirty or more metres into the air, surrounded by clouds of salty mist and rainbow spectrums.

The first impression of mist-enshrouded islands may suggest uniformly rough and treeless profiles, but closer inspection reveals two classes of islands in the archipelago. Several small islands, or small portions of larger island complexes, contain sedimentary rocks and poorly preserved fossils of marine molluscs of Pliocene or Pleistocene age. They are land masses which existed for some time, perhaps a million or more years, below the ocean's surface and subsequently were raised above sea level. Only some superficial deposition of sedimentary layers took place before their later elevation. Such land masses tend to be relatively flat-topped; they include Baltra, Santa Fé, Plaza, and portions of Isabela.

The other islands result from volcanic activity which has led to the building of cones above the water's surface. Twenty major volcanoes have contributed to the formation of these later islands, and more than two thousand secondary craters are scattered over the flanks of the major cones. The circular or oval rims of craters on Fernandina and Isabela are good examples of how volcanoes have shaped the islands that have been forming above the ocean's surface. The age of Galápagos land masses is believed to range from one million to four million years. Evidence strongly suggests that no land bridges ever existed to link the islands with the American continent.

"Water, water everywhere, nor any drop to drink" was never more true than in the Galápagos. Few of the islands have a continuous supply of fresh water, a fact that has largely determined the pattern of human settlement. Only on San Cristóbal is there a small, permanent freshwater stream. Organisms have adapted in various ways to the marine habitats and to the scarcity of fresh water. Certain of the animal species have become secondarily marine, and cope in a variety of ways with the saltiness which surrounds them. Some of the higher plant species have evolved the salt-tolerance that characterizes them as "halophytes", and these occupy the life zone along the shore within a few metres of the high-tide level or of salt lagoons.

The land plants and animals have adapted in a variety of ways to habitats with scarce and irregular rainfall. The plant species tend to be perennial, with deep root systems. Some have succulent, water-storing tissues, green photosynthetic stem systems, and no leaves; others have either small, short-lived leaves, or longer-lasting leaves protected from rapid water loss by hairs or scales. Terrestrial animals depend to a large degree upon the water contained in their food, whether it be succulent plant parts or the succulent bodies of animals occupying a lower niche in the food pyramid.

Although the Galápagos Islands straddle the equator, the waters lapping the various shorelines are not uniformly tepid. The Humboldt Current arises in the frigid waters of Antarctica and flows northward along the west coast of South America to the general vicinity of the equator, at which latitude it veers to the west and comes to influence the temperatures around the Galápagos Islands, several hundred kilometres offshore. Not surprisingly, the fauna of the archipelago is enriched because of the presence of cool currents in what is otherwise the warm water of the equatorial Pacific. The tropicbirds, frigatebirds, and boobies are typical of tropical and subtropical waters; the penguins, flightless cormorants, and albatrosses, on the other hand, are more characteristic of subantarctic and antarctic waters, and breed only near the colder waters along the coasts of Fernandina and Isabela islands.

Previous pages: Red, green, and black male marine iguana from Hood Island. Spectacular water columns rise from the blow-holes of Hood Island.

The visitor approaching the shoreline of any Galápagos island sees a rough and arid landscape, and yet on some of the higher islands there is a recognizable rain-shadow area where a low but lush rainforest thrives. This humid zone is characterized by the presence of thick fog during the cool season, from July to November. The environment encourages the growth of small epiphytic plants such as mosses, lichens, and liverworts, which coat the trunks and branches of the trees. The numbers of different plant and animal species recorded from the Galápagos Islands are much larger because of the presence of the contrasting humid and dry habitats.

The occasional heavy rainfall termed "El Niño" (meaning the Christ-child, because it usually occurs around Christmas) is caused by dislocations of the world's largest weather system, which often give rise to floods and droughts in equatorial latitudes. During recent "El Niño" years, particularly 1953, 1977, and 1983, floods of tepid rainwater pounded traditionally parched Galápagos sites with quite drastic effects upon both plants and animals. For example, the records for Wreck Bay, at the western end of San Cristóbal, show that in 1950 only 3.55 cm of rain fell during the entire year, whereas during the "El Niño" year of 1953 the same station recorded 141.9 cm of rainfall. Normally dry ravines with few, if any, annual plants obviously supported a tremendous growth of such plants after the torrential rains of 1983, and the dry and dead stalks of these plants, many more than three metres tall, were particularly conspicuous near the beach at Gardner Bay on Hood Island. Cactus and other large succulent plants have suffered particularly from the unaccustomed abundance of water during the growing season. As a result of the abundant soft growth produced during an "El Niño" year, many of the tree *Opuntia* cactuses, particularly on South Plaza Island, were observed either to have collapsed entirely or to have lost major branches because the excess tissue could not be maintained during the subsequent dry seasons. Since land iguanas are particularly dependent upon the *Opuntia* cactus for their food, an increase in the numbers of these reptiles is to be expected during the several years which follow an "El Niño" season.



Fernandina buddies, a sea lion and a Galápagos penguin, in the cool water off Fernandina Island

White mangrove thicket along the shoreline, Santa Cruz Island



A Galápagos visitor is tempted to comment on the abundance of reptiles and the relative scarcity of mammals amongst the fauna. An analysis of the endemic species of each phylum, however, reveals that there are ten different species of native mammals and thirteen of native reptiles—not a great disparity. The mammals are two species of bats, one each of fur seals and sea lions, and six different species of rice rats. The reptiles are one species each of sea turtles, giant tortoises, marine iguanas, land iguanas, Galápagos snakes, and geckos, and seven species of lava lizards.

Evidence suggests that the marine iguanas in the Galápagos Archipelago have evolved from land iguanas. The first land iguanas may have reached the islands from the South American mainland by rafting. Isolated on one or more of the islands, a population of land iguanas no doubt came to depend more and more for its food upon the green marine algae exposed on the rocks in the intertidal zone. Eventually the processes of evolution led to today's animals, capable of grazing on the algae at depths of as much as ten metres and of remaining submerged for as long as an hour. The sunbathing habits of these cold-blooded reptiles are noteworthy, as they arrange their sooty-black bodies on the sooty-black lava. After emerging from the cool water, the iguanas stretch out with their bodies at right-angles to the sun's rays. When their body temperatures reach a certain level, the animals turn to bring themselves parallel to the rays. These iguanas bear a row of impressive spines up the centre of their backs, and a cluster of such spines on the tops of their heads. At the tip of each of these spines there is a salt-secreting gland which begins to function when the animal leaves the water. After a few minutes of exposure to the hot equatorial sun, evaporation of water from the salty secretion of these glands leads to the formation of white crystals at every spine tip.

Marine iguanas sunbathing on the lava,
Fernandina Island



J.E. CRUISE



Almost contiguous harems of sea lions on the fine white sand of Gardner Island

J.E. CRUISE

Even after several hundreds of years of careful study of animals, scientists are still making basic discoveries about the determination of sex in young reptiles. The sex of these more primitive animals is not determined by the presence or absence of a "sex chromosome", as in mammals, but rather results from the temperature regime of the incubating eggs. Evidence suggests that reptilian eggs incubated at a high temperature will hatch female animals, while males are produced from eggs maintained at cooler temperatures. The Ecuadorian National Park Service, with the cooperation of the Charles Darwin Station, has instituted breeding programs for certain subspecies of the giant tortoises from different islands. As of October 1971, eighty-one young tortoises of the Pinzón Island subspecies had been raised to a safe size and released on Pinzón Island. Concern is now being expressed about the possibility that these eighty-one giant tortoises, now beginning to approach tortoise adolescence, may be all male, or perhaps all female.

Each sea lion colony consists of a single large bull, as many as thirty cows, and thirty or more pups and other juveniles. The bull in charge of such a harem patrols for twenty-four hours a day, and does not take time even to feed. As a consequence, the bull-in-charge lasts for only about five weeks before he is replaced by a well-rested and well-fed male from the nearby bachelor colony. There is one of these bachelor colonies near each harem. On the fine white sand beaches of Gardner Bay of Hood Island, the sea lion harems are practically contiguous, and the bachelor colony on the rocky cliffs a few hundred metres away is particularly large.



A dome-shelled male giant tortoise at the Darwin Research Station, Santa Cruz Island

J.E. CRUISE

Three species of boobies are among the most interesting of the seabirds breeding on the Galápagos Islands. The blue-footed and masked boobies lay their eggs on the ground; the red-footed species builds a simple nest in mangroves or other low shrubs. The incubation of eggs and the brooding of chicks under these equatorial conditions require some procedures different from those of bird species found in temperate climates. The female booby has no "brood patches", that is, areas of bare skin on either side of the keel or breast bone. In temperate conditions these brood patches allow the more rapid and efficient transfer of body heat to the eggs. In the Galápagos, the boobie's one or two eggs are partially enveloped during incubation by the webbing between the parent's toes. These eggs are thus protected from the direct rays of the sun, and the adult bird is able to stand up to be cooled by ambient breezes. After the chicks are hatched, rather than having to keep them warm, the parents have to shade them from the sun's intense heat. The white colour of the chicks' down provides them with some additional protection from the heat of the sun.

Flightlessness in birds is believed by the experts to have evolved secondarily in species which, though originally able to fly, did not depend upon flight for successful adaptation and survival. Amongst Galápagos birds two flightless species, the cormorant and the Galápagos penguin, are of particular interest. Though awkward in their movements on land, they are powerful swimmers and divers. The cormorant propels itself with its feet through cold water to



JAMES A. BROWN

Above: Blue-footed booby parent shading an egg and a chick, Seymour Island
Centre: A pair of blue-footed boobies, Hood Island

Right: Red-footed booby on nest, Tower Island



MADGE WHITFIELD

rocky bottoms, where it feeds on eels, octopuses, and fish. The much smaller Galápagos penguin, also confined to the cooler waters, propels itself in the water entirely by means of its flippers, and lives on fish caught in dramatic underwater chases. Both species are confined to shores that afford sheltered and suitable landing sites, and neither moves inland more than a few metres.

The greatest ratio of wingspan to weight for any bird is recorded for two Galápagos species, the magnificent and the great frigatebirds. With wingspans of almost two and a half metres and body weights of only one to two kilograms, these birds are marvellously specialized for aerial life. At the beginning of the breeding season, the males of both species inflate their enormous scarlet throat sacs in order to attract the females. A single large egg is incubated for fifty-five days and nest relief occurs only five or six times during this period. The incubating parent may lose as much as twenty percent of its weight, and the entire reproductive cycle takes so long that a pair may breed only every other year.

The word "evolution", particularly in the context of the Galápagos Islands, causes one to think of the divergent or radiant evolution which results in changes to one species such as the finch, where eventually some fourteen different species of the birds came to fill as many different ecological niches. The gradual divergence of original populations of land iguanas into today's very distinct land and marine species is an additional example of this type of evolutionary change.



JE CRUISE

Male great frigate birds displaying to attract females, Tower Island



MADGE WHITFIELD

A second type of evolution, convergent, is also exemplified by Galápagos organisms. Convergent evolution occurs when a number of plant or animal species of very different affinities, in responding to a set of strong common environmental pressures, tend increasingly to resemble one another. It is this type of evolution, for example, that produces succulence in plants of dry habitats and salt-tolerance in plants of marine and brackish shorelines.

Commensalism is the term used to describe the relationship of one animal to another with which it lives for support or sometimes for mutual advantage, but not as a parasite. Several pairs of Galápagos animals of different species are commensal, and the giant tortoises are involved in a number of these relationships. The small ground finch, for example, hops around on the legs, neck, head, and other exposed portions of the tortoise, removing ticks while the tortoise elevates its entire body by stretching its legs and neck. The ticks serve as food for the finches, and obviously both the birds and the tortoises benefit from the process. Doves and mockingbirds forage for food in tortoise droppings, while yellow warblers, lava lizards, and geckoes move about on or near the tortoises to obtain small flies and other insects. The vermilion flycatcher can be seen perching on the top of a tortoise's shell and flitting out to snap up small insects that are disturbed as the tortoise moves through the vegetation. Mockingbirds and finches also pick ticks from the tough hides of land iguanas.

The government of the Republic of Ecuador has made commendable efforts to protect and preserve the habitats and the biota of these remarkable islands. Certain of the islands were set aside as a wildlife sanctuary in 1934. In 1959 the entire archipelago, except for specific colonized areas, was designated a national park for the purpose of preserving the native fauna and flora. The National Park Service began its activities in October 1968 under the auspices of the Ecuadorian Forestry Service. The people of Ecuador provide the largest share of financial support for the Charles Darwin Station, begun in early 1960 at Academy Bay, not far from Puerto Ayora on Santa Cruz Island. The primary purposes of the station are to facilitate research by the international scientific community and to advance wildlife conservation in the islands. Canadians can support the work of the Darwin Station through designated contributions to World Wildlife Fund Canada or the Nature Conservancy of Canada.



Dr James E. Cruise retired in June after ten years as director of the Royal Ontario Museum. During this particularly tumultuous decade, Dr Cruise calmly guided the assessment of the goals and

objectives, and the physical needs of the institution, well into the 21st century; he then proceeded to supervise their implementation.

The most visible part of the Museum, the public galleries, is now partially open with completion scheduled for 1991. The exacting standards of the new displays are a fair indication of the quality achieved in all areas of the Museum. A number of museology studies have been published as a result of the ROM's original research into institutional and gallery planning; these documents are regarded as significant contributions to the international museum community.

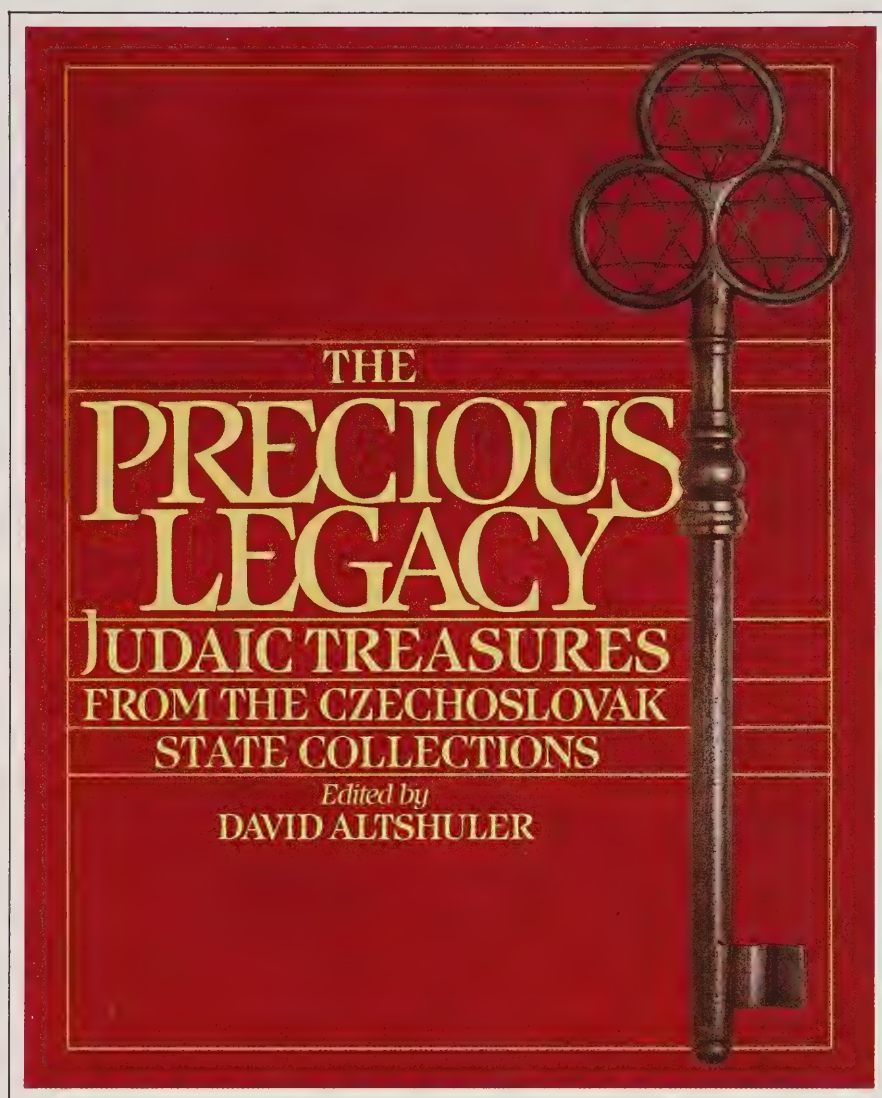
Dr Cruise received his doctorate in botany from Cornell University and held teaching posts at the University of Pennsylvania, Princeton, and the University of Toronto. His research led to new understandings of evolutionary processes

and trends in several families of plants. A new species of golden aster that he collected while conducting field work on Santa Rosa Island in the Gulf of Mexico has been named *Chrysopsis cruiseana* in his honour.

Retirement will mean that Dr Cruise can once again devote more time to his research, but in a very special place—his family estate at Port Dover. A crown property deeded to his family in 1798, it is now the site of elegant gardens and experimental farming as well as home to fallow deer and a variety of exotic birds, from peacocks and swans to chickens that lay multi-coloured eggs.

He will also pursue his interest in the arts. As a scientist, Dr Cruise was unique among the members of the Board of Trustees of the Association of Art Museum Directors and is known for his fine collection of decorative arts. We wish him well for the future.

An Extraordinary Collection



The collection of the Czechoslovak State Jewish Museum in Prague is a unique repository of historic artifacts, artistic rarities, and cultural memories. These objects document the vitality and significance of Czech Jewry, which has flourished for a millennium at the crossroads of East and West and is the oldest continuous Jewish community in Europe. One hundred and fifty-three local Jewish communities in Bohemia and Moravia were devastated during the Holocaust, and thus the Prague Museum bears eloquent testimony to a world virtually snuffed out just one generation ago.

Teams of distinguished scholars from the United States and Czechoslovakia participated in the research and writing of this text, which includes studies of the historic and religious legacy of Czech Jewry as well as a catalogue of the landmark exhibition "The Precious Legacy." The volume is magnificently designed, depicting beautiful textiles, oil paintings, glassware, porcelain, precious metals, printed books and illuminated manuscripts in 75 full-color and 150 black-and-white illustrations. These photographs and essays together bear witness to the continuity and beauty of Jewish culture, a tradition that sanctifies life and transcends tragedy and death.

The editor of *The Precious Legacy* is David Altshuler, Charles E. Smith, Professor of Judaic Studies at the George Washington University.

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THE PRECIOUS LEGACY

JUDAIC TREASURES FROM THE
CZECHOSLOVAK STATE COLLECTIONS

Owing to the controversies of biblical interpretation, it was only in this century that Jews came to fully appreciate their artistic heritage. In this same century, thousands of the objects that make up this precious legacy were confiscated by the Nazis before their owners were transported to the infamous transit camp of Theresienstadt (Terezín).

IN 1895 Heinrich Frauberger, director of the Industrial Arts and Crafts Museum in Düsseldorf, Germany was consulted by an architect who had been commissioned to design a grilled enclosure containing Jewish symbols for a Jewish grave monument. Frauberger diligently searched through his archives and found among his thirty thousand photographs much symbolic material on Catholic, Buddhist, and Islamic shrines, but nothing for a Jewish monument. The local rabbis with whom he attempted to explore the subject of Jewish art and symbols had no knowledge to share with him. Fortunately, Frauberger was unwilling to let the matter drop. Instead he decided to collect and study Jewish ceremonial art, and, eventually he helped to found in Frankfurt-am-Main, Germany, the first society dedicated to collecting, studying, and researching these objects. It is ironical that a non-Jew finally made Jews aware of their own priceless heritage. More than forty years later the Nazi Adolf Eichmann wanted to destroy it. Eichmann's plan was to build a Jewish art museum in Prague "dedicated to an extinct race", to house the ceremonial objects that he had ordered confiscated from 153 Bohemian and Moravian Jewish communities. Fortunately the Jewish people are not extinct, and the objects are now carefully housed in the State Jewish Museum in Prague.

For centuries Jews had been unwilling to acknowledge the very existence of their artistic heritage because of the persistent and insistent notion that the Second Commandment permitted no pictorial art of any kind. Yet the very Bible which contains the Second Commandment speaks with the highest praise of the artist Bezalel, who was divinely inspired to carry out the ultra-sacred task of furnishing a sanctuary for God. Exodus 31:3-5 reads: "I [God] have endowed him with a divine spirit of skill, ability, and knowledge in every kind of craft: to make designs for work in gold, silver, and copper, to cut stones for setting and to carve wood—to work in every kind of craft."

Why is it then, that despite the biblical exaltation of Bezalel and later rabbinic exhortations to fashion beautiful objects, no sacred cult objects from the Temple of Jerusalem or the early synagogues have survived? And why have only a handful of objects come down to us from the synagogues of the Middle Ages? What is the explanation for this lack of holy objects for one of the oldest religions of mankind?

Joseph Gutmann

The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections will be on view at the ROM from 14 September to 24 November 1985.

The exhibition was organized by the Smithsonian Institution Traveling Exhibition Service (S.I.T.E.S.) in co-operation with Project Judaica, the Ministry of Culture of the Czechoslovak Socialist Republic, the Federal Ministry of Foreign Affairs of the Czechoslovak Socialist Republic, the National Committee of the Capital of Prague, and the State Jewish Museum in Prague. Through the courtesy of the Czechoslovak Socialist Republic the exhibition is circulated in Canada by the Glenbow Museum on behalf of the National Museums of Canada and supported by the Government of Canada, Department of Communications, Hon. Marcel Masse, Minister. The ROM gratefully acknowledges the support of the Government of Ontario.

Opposite page: Torah shield, made by Thomas Hopfel (1793–1847) in Prague, 1831, repoussé, hammered, and engraved silver, 21.2 × 16.7 cm, collection of the State Jewish Museum, Prague



QUICKSILVER PHOTOGRAPHERS

Above: Torah (Pentateuch) scroll, from Bohemia or Moravia, 1863/4, ink on parchment and stained wood with engraved silver fittings, 80 × 26.5 cm (closed dimensions), collection of the State Jewish Museum, Prague

Below left: Torah crown, from the Beth Hamidrash Hagadol synagogue, n.d., silver plate, approx. 52 cm high, and right Torah pointer, from Ichenhausen, Germany, 1836, embossed and engraved silver, 45 cm long, collection of the Beth Tzedec Museum, Toronto



BILL ROBERTSON

The answer is twofold. In the first place, most ceremonial objects that are linked with synagogue Judaism did not come into being until the Middle Ages, that is, they had simply not been developed until approximately A.D. 1000. Secondly, the continual forced migrations suffered by the Jews in many communities of the Roman and medieval worlds were responsible for precious objects being lost, stolen, or melted down. Therefore it is only in about the last five hundred years that enough surviving ceremonial objects exist for a comprehensive history to unfold in the various Christian and Islamic communities in which Jews lived.

The Jewish communities of Europe usually found themselves juxtaposed with Catholic-dominated societies. Whereas both Catholicism and Judaism came to incorporate ceremonial objects into their rituals, there is a fundamental difference in the way each religion uses these objects. In Catholic worship the objects used in the sacraments are considered sacred as imparting the actual divine presence. But in Judaism the sacramental aspect is absent, and the predominant function of objects is to enhance the worship of the invisible Deity. The Jewish ceremonial objects are not sacred in themselves; they are a means to help approach Divinity, but never the means through which the Divine becomes manifest.

These ceremonial objects came into being for a variety of reasons. Sometimes they arose for purely aesthetic reasons; sometimes to answer practical needs. Sometimes appurtenances were introduced by the rabbis for polemic reasons; occasionally they were absorbed from the general—non-Jewish—environment and came only gradually to acquire a religious sanction.

Aesthetic considerations play a vital role, particularly for objects related to the Torah, the pentateuchal scroll. The centre of Jewish worship focuses on the Torah, which is generally housed in a specially built and often elaborately decorated ark, placed at the synagogue's eastern wall. The Torah is handwritten on parchment by specially trained scribes, and its text is entirely without illustrations. Unlike most ancient scrolls, which roll from end to end around a single stave, the Torah scroll is rolled towards its centre, utilizing two staves instead of one.

Jewish tradition has likened the Torah to a bride and a princess, and as such, she needs to be regally adorned. Thus she is clothed with a beautiful velvet mantle (*me'il*) over which is placed a shield (*tas*) made of silver or gold, often studded with precious stones. To enhance her regal dignity, she wears a crown of royalty (*keter torah*). In addition, a royal sceptre (*yad*) was fashioned for princess Torah. The *yad*, of course, also serves to guide the reader and to prevent his hands from touching her sacred text. The shield (*tas*) owes its origin to basically practical considerations. The large synagogues in the Middle Ages usually owned more than one Torah scroll and generally followed the custom of setting aside individual scrolls for use on each of the Jewish festivals; they therefore introduced, during the late Middle Ages, the practice of placing an identifying plate around each one to indicate the occasion on which it was to be used. From this purely practical function, there gradually developed the ornamental *tas*.

The spice container for the *havdalah* (separation) ceremony on Saturday evening also came into being to answer a practical need. To the pious Jew the Sab-



BILL ROBERTSON



Spice box, from Slovakia or Eastern Europe, 19th century, cast, hammered, engraved, cut-out, and parcel-gilt silver, 15.3 × 12 cm, collection of the State Jewish Museum, Prague

bath has always been a foretaste of the perfect day of rest to come in messianic times. Jewish tradition explains further that the Jew is given an additional soul which brings peace of mind and increased spirituality on the Sabbath and which is taken away from him at the end of the day. Its departure causes the Jew to be depressed and saddened as he surrenders his heightened Sabbath spirituality to face the worries of the coming week. Thus the fragrance of the spices serves symbolically to offer comfort and encouragement. Originally, the fragrant scent required for the *havdalah* ceremony was provided by the myrtle leaf alone. During the Middle Ages, when the rabbis introduced the use of spices as well, they created the need for a container in which to place the augmented aromatic mixture. These spice containers gradually assumed the intricate and elaborate shapes familiar today—the popular spice tower and the fruit forms.

The introduction of ceremonial objects into Judaism for polemic reasons was especially necessary in Christian Europe, where Catholicism's dogmatic insistence that it was the *True Israel* (*Verus Israel*) constantly posed a threat to Jewish teachings. The church claimed that the medieval cathedral symbolized the *New Solomon Temple*, which had superseded the original temple in Jerusalem. To dramatize this theological concept, the church equated the altar upon which the Mass was performed with the ark of the Jerusalem temple and placed a copy of its seven-branched lampstand in the centre of its cathedrals.



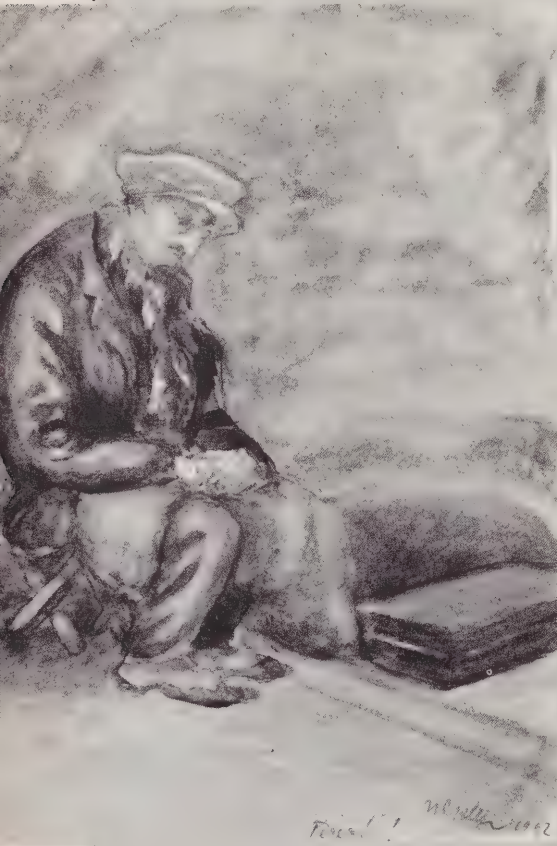
Torah mantle, from Prague, 1725/6, silk velvet embroidered with metallic threads, silk brocade, metallic braid and tassels, and linen lining, 93.5 × 51 cm, collection of the State Jewish Museum, Prague

Opposite: Menorah, from Eastern Europe, 19th century, brass, 53 cm high, brought from Jerusalem by Reverend Orton of the United Church, Chatham, Ontario, on loan to the Beth Tzedec Museum, Toronto. This is a Hanukkah menorah. In addition to the conventional eight branches the Hanukkah menorah has a ninth branch and the flame from its lamp or candle is traditionally used to ignite the other eight wicks.

To counter this dogmatic assertion of the church, the synagogue reemphasized the ancient Jewish belief that in messianic times the Solomonic temple would be rebuilt in Jerusalem and furthermore took upon itself the function of surrogate in this world for the temple of the messianic future. As a substitute sanctuary (*mikdash me'at*), the synagogue introduced into its furnishings, in the late Middle Ages, the Torah ark curtain known as *parokhet*, which had been placed in front of the ark in Israel's ancient sanctuaries. Above the ark and curtain it placed a valance, known as *kapporet*, in imitation of the *kapporet*, or cover, which had rested above the ark in the ancient temple. To strengthen its claim, the synagogue incorporated the eternal light and the Ten Commandments, even though they had never been intrinsic to the early synagogue. In fact, the Ten Commandments had been expressly banned from the synagogue during the Middle Ages. To further counter the church's claim, the synagogue reintro-

Image and Reality

This is an abridged version of the brochure essay for the exhibition Image and Reality: Jewish Life in Terezin organized by the B'nai B'rith Klutznick Museum, Washington and The Leo Baeck Institute, New York. The exhibition was sponsored by Project Judaica and toured by S.I.T.E.S. to various centres also exhibiting The Precious Legacy.



On 10 October 1941, Reinhard Heydrich, Adolf Eichmann, and six other high-ranking Nazi officials selected Terezin, from among some twenty Bohemian towns, to be converted into a transit camp for Jewish deportees en route to annihilation in the East. The Nazis masked Terezin as a "model ghetto" for propaganda purposes, at first by using it to house German Jewish invalids, veterans, elders, and prominent figures, whose deportations to "work camps" further east would have aroused public suspicion. Some inmates actually bribed their way into the ghetto, convinced that life in Terezin would be better than other, lesser-known alternatives.

Later, in June 1944, the camp was temporarily fixed up for an International Red Cross inspection; houses and buildings were repainted, shops and schools were constructed and beautified, the hospital was furnished with clean linens, and a carousel was installed in the town square, where Jews ordinarily had been prohibited. After the first ruse proved successful, the Nazis produced a propaganda film entitled, *The Führer Gives the Jews a City*. Terezin served the Nazis' "Final Solution to the Jewish Question" in reality as well as in illusion. More than 140 000 Jews from Bohemia, Moravia, Germany, Austria, the Nether-

lands, Denmark, and several other European countries were incarcerated.

Nazi officials, headed by an SS commandant, ruled the ghetto, but they appointed a Jewish Council of Elders to handle numerous internal matters. Although the Nazis did not expressly forbid religious observance in Terezin, inmates were able to practise Judaism only with great difficulty. Because of severe space shortages, make-shift synagogues often had to be set up in attics, and these often were inaccessible to the elderly as well as lacking in heat and ventilation. Nonetheless, various synagogues gained reputations based on rabbis' sermons and cantors' singing. The rabbis attempted to fulfil their community obligation not only by conducting worship services but also by teaching children, often in secret and behind locked doors, visiting the sick, and officiating at weddings and funerals.

Inmates were forced to violate religious obligations by working on the Sabbath and festivals, but limited opportunities were set aside for communal prayer and celebration. Some individuals had managed to bring ceremonial objects—Torah scrolls, Hanukkah lamps, prayer shawls, phylacteries—and others were fashioned in the camp. Many prisoners, in-

Norbert Troller (1900–1981), *Terezin!* (1942), watercolour on paper, 23.7 × 17.2 cm, collection of the Leo Baeck Institute, N.Y.

COURTESY LEO BAECK INSTITUTE, N.Y.

duced the *menorah* (lampstand), placing it to the right of the holy Torah ark, because it had stood to the right of the ark in the temple. The lampstand was shaped to look like the *menorah*, but had eight branches instead of seven, since Jewish tradition forbade the exact duplication of the furnishings of the ancient temple.

Many of the amulets used by women in childbirth are good examples of ceremonial objects which became part of Jewish ritual simply out of imitation of Christian practices. These amulets were fashioned to protect the mother and child from evil spirits and demons.

It is perhaps paradoxical that though the ceremonial objects were in some cases adopted to oppose the church's claims, their specific forms and decorations were sometimes borrowed from the church itself. As many of the objects originated in the Middle Ages and were fashioned by Christian silversmiths, it is



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Jewish Life in Terezín

tent on maintaining Jewish dietary laws, traded their weekly ration of less than two ounces of non-kosher meat for a potato or a crust of bread. On Passover, the Council of Elders made arrangements with the camp commandant so that inmates might participate in a *seder* (ritual meal) and receive *matzah* (unleavened bread) and specially prepared food.

The Jews of Terezín worked valiantly, often in secret and at great peril, to create a vibrant and diversified cultural life. The noted Berlin Rabbi Leo Baeck, who refused an offer to be rescued, was one of dozens of scholars and teachers who lectured regularly to audiences, who had to stand because of a lack of chairs. Alongside a daily schedule of lectures on topics ranging from science to philosophy, literature to Zionism, a library of some fifty thousand volumes was amassed and in constant use. There also were regular theatrical and musical performances, which featured classics like Verdi's *Requiem* and Smetana's *The Bartered Bride* as well as original choral, orchestral, and jazz compositions.

The adults sacrificed greatly to care for the young. Teaching was forbidden and yet classes were held. Artists and musicians liked to visit with the children; the elders devoted much attention to them. There were many orphans, and

each came under the custody of adoptive families.

Like the older inmates, the children of Terezín left behind a record of their experiences and responses. Several dozen poems are preserved, and more than four thousand drawings have survived. Some of these creations in words and images describe the tragedy and terror of captivity; others bespeak the beauty of real and imagined worlds beyond the ghetto walls.

Miroslav Kosek was deported to Terezín in 1942, six weeks before his tenth birthday; two and one-half years later he died in Auschwitz. He wrote a poem entitled *It All Depends On How You Look At It*.

I

Terezín is full of beauty.
It's in your eyes now clear
And through the street the tramp
Of many marching feet I hear.

In the ghetto at Terezín
It looks that way to me,
Is a square kilometre of earth
Cut off from the world that's free.

II

Death, after all, claims everyone,
You find it everywhere.
It catches up with even those
Who wear their noses in the air.

The whole, wide world is ruled
With a certain justice, so
That helps perhaps to sweeten
The poor man's pain and woe.

Of fifteen thousand children deported to Terezín, fewer than one hundred survived.

Courageous men, women, and children created works of art in the shadow of death at Terezín. The thousands of drawings and paintings that they fashioned bear witness to the terrible reality of the Holocaust as well as to the indomitable spirit of its victims. Recorded in these images are the faith and fate of a world snuffed out just one generation ago.

The collection of surviving works from Terezín represents the efforts of many professional artists, such as Bedřich Fritta and Ferdinand Bloch of Prague, Norbert Troller and Otto Ungar from Brno, Leo Haas from Opava, Henry Behr of Cologne, Fritz Fabian of Berlin, and Dutchman Jo Spier. There also are numerous important creations by such talented amateur artists as Karel Fleischmann, a medical doctor from České Budejovice. Many of these individuals were compelled by Nazis to work in Terezín's drafting office, producing endless graphs, maps, and charts. Only in secret and at peril of their lives were they able to record the horrors of life in the concentration camp.



Spice box (miniature of the Eischenheimer Tower in Frankfurt-am-Main), from Germany, 1773, silver, 25.5 cm high, Cecil Roth collection of the Beth Tzedec Museum, Toronto

Passover plate, made by PD, engraving by Zanwill from Lissa, probably from Bohemia, early 18th century, engraved pewter, 36.3 cm in diameter, collection of the State Jewish Museum, Prague

BILL ROBERTSON

unlikely that their forms are uniquely Jewish. And it is only natural that smiths adapted Christian forms for Jewish use, particularly where no Jewish tradition for these objects existed. Understandably then, the spice containers in tower form are, in shape, not unlike the Christian monstrances and reliquary containers, just as Torah crowns often resemble royal crowns or crowns of the Madonna. Such household items as pewter tableware plates were adapted from the secular environment and became Jewish by the addition of Hebrew inscriptions.

Just as many of the forms of the ceremonial objects were adapted from the dominant non-Jewish environment, so likewise were many of the decorative elements. The animal and floral decorations are reflections of the popular ornamentations of the countries in which the objects were fashioned. The double-headed eagle on Jewish objects had no distinctly Jewish connotation, but merely expressed Jewry's loyalty to the Austro-Hungarian or Holy Roman Empire. Even the lion, so frequently found on Jewish objects, may not always refer back to the ancient lion of Judah, but may allude to the contemporary lion of Bohemia or Bavaria or serve as a general symbol of royalty.

The style of the Jewish objects is also a reflection of the unique involvement of the Jews with the various cultures of their adopted countries. Thus objects from Islamic countries reflect the dominant styles and predilection for abstract ornamentation. Similarly in Europe, objects of the 17th century reveal the pompous, dramatic baroque which gives way to the more picturesque and delicate rococo in the 18th century and finally to the cold, severe, yet majestic neo-classical style of the late 18th and early 19th centuries.

It is generally assumed that many of the ceremonial objects produced in Western Europe prior to the present century were made by Christian silver-smiths, as the Jews were banned from the guilds and could not establish their





own. On the other hand, many of the ceremonial objects produced in Eastern Europe were made by Jewish craftsmen, for in Poland the Jews organized their own craft guilds, known as *chevrot*. Unfortunately, we do not know the identity of most of these craftsmen, since Jews were forbidden to affix a maker's mark to their objects.

It is not only the multi-faceted involvement of the Jews in Islamic and Christian communities that is apparent in the ceremonial objects. They are also an expression of the rich diversity of Jewish customs.

For instance, around 1500 it became a custom among Jews of southern Germany to cut the linen cloth upon which a boy was circumcised into three or four pieces and to stitch the pieces together to make a Torah binder (*Wimpel*). The *Wimpel* was usually presented to the synagogue on the occasion of the mother and child's first visit. Embroidered on the *Wimpel*, at first, and in later times painted on it, was the name of the boy, the date of his birth, and the standard formula: "May the Lord raise him up to the study of Torah, to the nuptial canopy, and to good deeds." Many symbols were embroidered (or painted) above the inscriptions; after the word for nuptial canopy (*chuppah*), for example, an actual marriage ceremony was often depicted. The custom eventually spread to other Ashkenazi (Franco-German) communities, such as Bohemia-Moravia. Charming expressions of folk art, these binders are also an important source of historical information, depicting a custom exclusive to Ashkenazi Jews.

When the Torah scroll is read in Jewish communities of the Western World, it is placed flat on a reading desk, and when not in use, it is covered with a textile mantle and rich silver ornaments. The practice in most Islamic Jewish communities is quite different; there the Torah scroll is enclosed in a cylindrical or octagonal case (*tik* or *nartik*) made of wood or metal. These cases are comprised of two equal parts held together with a hinge at the back. The staves of the Torah protrude at times from the case and have headpieces placed on them. When the Torah is to be read, the case is opened and the Torah scroll, with its case, is placed upright on the reading desk. Thus we have a clear example of how a variation in ceremonial objects is also a reflection of a variation in ceremonial practice.

Jewish ceremonial art has much to tell the viewer about the uniqueness and complexity of Jewish history, worship, customs, and life. Jewish legend tells us that even Moses, who excelled most men in nearly every respect, was seen as inferior to Bezalel in the realm of art. According to the legend, Moses had great difficulty with the construction of the *menorah*. He twice ascended Mount Sinai to receive instructions about it from God, and twice forgot the instructions when he descended. On his third ascent God took a *menorah* of fire and showed Moses every detail of it. And yet Moses still found it hard to form a clear conception of the *menorah*. Finally God told him (Midrash Numbers Rabbah 15:10): "Go to Bezalel, he will make it." When Bezalel had no difficulty in executing it, Moses cried in amazement:

To me it was shown many times by the Holy One, blessed be He, yet I found it hard to grasp, but you without seeing it, could fashion it with your intelligence. Surely you must have been standing in the shadow of God (*bezel-el*) while the Holy One was showing me its construction.

What a marvellous tribute to the artist and what a beautiful retort to those who still claim, like the noted art connoisseur, Bernard Berenson, that "to the Jews belonged the splendours and raptures of the word."



PHOTOGRAPHY DEPT. ROM

Top: Torah binder, from Bohemia or Moravia, 1749/50, silk embroidered with silk threads, metallic lace, printed linen lining, 317 × 16.5 cm, collection of the State Jewish Museum, Prague

Bottom: Torah case, from Kaifeng, China, n.d., wood covered with fabric and lacquered, 76.2 cm high, collection of the ROM

Dr Joseph Gutmann received his M.A. in art history from New York University and his rabbinic ordination and Ph.D. from Hebrew Union College, Cincinnati. A leading authority on Jewish art, he is currently Professor of Art History, Wayne State University, and Adjunct Curator, the Detroit Institute of Arts.

Dr Gutmann will be giving one of a series of lectures on The Precious Legacy exhibition as part of a continuing education program offered by the ROM in September-October of this year. Please call 978-3172 for information.

THE METIS

Historical Photos from the Glenbow Museum

Hugh A. Dempsey

A century after the Battle of Batoche, the Metis are gaining recognition in Canadian society and credit for their vital role in our history. This photographic essay focuses on the period following the Red River Rebellion to the turn of the century.



Born and raised in the Alberta foothills, these two Metis became cowboys near their homes in the Pincher Creek district. They were brothers-in-law, Dan Nault and Alex Gladstone, and had the photograph taken in 1900 to send to their friends back home.



THE Metis, people of mixed Indian and European ancestry, were vital to the success of Canada's fur trade. From the early years of the 17th century, they led explorers to their discoveries of new territories, cemented trade relations with Indian tribes, and performed the important tasks of voyageurs, hunters, guides, interpreters, and craftsmen.

If they received a good education, Metis were commissioned as officers of the Hudson's Bay Company or became successful merchants. Those who did not led the difficult life of boatsmen and trippers, hauling the Hudson's Bay Company supplies to isolated trading posts, or chose to follow the ways of their mother's people, living by hunting and trapping. But whatever their role, these children of European traders and native women became the backbone of the fur trade, the nucleus of settlement, and one of the three identifiable ethnic groups in the West.

In the mid-19th century, the Metis formed the basis for much of the social and cultural life of the West. Their dances and fiddling were renowned; many women wore the most modern styles of Paris and London; and the social set of Red River Settlement was as genteel as any in the frontier region.

The sale of Rupert's Land (the prairie provinces) to Canada spelled the end of the Metis influence, the short-lived Red River Rebellion in 1869–70 being followed by an influx of settlers from Central Canada and the East. A further breakdown of Metis society took place in the early 1880s when the last buffalo herds were destroyed. With their economic base gone, the Metis were forced to retreat to the woodlands or to try to make a living from their tiny riverlot farms.

The Riel Rebellion of 1885 erupted when problems arose regarding aboriginal rights to the land. Although the Metis fought under leaders like Gabriel Dumont, they were ultimately crushed by the overwhelming Canadian forces. When the fighting was over, the Metis were left to survive in the European-dominated society.

Metis who followed the traditional way of life chose to join the Indian band, but others were given "Half-Breed scrip", worth \$160 or 160 acres of land, for which they surrendered any rights they might have had. However, unscrupulous speculators and real estate dealers soon persuaded them to sell their scrip holdings.

It was also possible for Metis to adopt the ways of the settlers and to assimilate into the European communities. Many of their children became well-educated and successful in business. But for most Metis, life was difficult as they tried to hold on to their old customs and traditions. Since they neither had the advantages of being Indians on their reserves following a traditional way of life nor were well-educated, they were relegated to the road allowances and the bush, where they tried to eke out a living.

Following World War II, many Metis veterans took up the struggle for better conditions. Their political organizations and activities such as annual "Back to Batoche" celebrations focused national attention on their predicament.

Some Metis drew from their native origins, as they pursued painting, sculpture, drama, music, and dance. Some combined the best of both worlds, while proudly retaining their Metis identity. But others are in the throes of transition. The problems of education, employment, and culture have sometimes left them without a sense of identity in Canadian society. The inclusion of the Metis in the new Canadian Constitution has revived hopes that a new era is dawning and that their people will be recognized for their contributions to Canada.

Dr Hugh A. Dempsey is Assistant Director (Collections) of the Glenbow Museum, Calgary, and editor of the quarterly journal, Alberta History.

Opposite page: This Metis hunter photographed in the 1890s, used a rawhide Indian saddle in preparation for the hunt. His game was antelope or deer, since the buffalo herds had been destroyed a decade earlier.

For more than a century, the Metis were the backbone of the fur trade, serving in every capacity from chief factors to hunters and voyageurs. Three Metis employees of the Hudson's Bay Company were photographed in the courtyard of Carlton House by Charles Horetsky in 1871. The man in the foreground wears the traditional *Assomption* sash of his people.





The mud fireplace in the corner of a log house was commonplace in many isolated Metis homes. Here, in 1910, a woman tends her copper kettles at her cabin near Lesser Slave Lake.



This Metis couple at Red River Settlement had tintype photographs taken of themselves in the 1870s. These people were farmers in an old Scottish community. Their clothing and relative prosperity reflect their acceptance of a settled life.





The Red River cart was the faithful vehicle of Metis hunters and freighters during the 19th century. Constructed entirely of wood, with no grease used on its axles, it made a screeching sound which could be heard for miles. The caravan was photographed near the Elbow of the South Saskatchewan River in 1871.



Gabriel Dumont was from a family of Metis who were well known for their leadership of the buffalo hunts and in their battles with the Sioux. After the buffalo herds were decimated, Dumont settled at Batoche, south of Prince Albert, where he operated a ferry. However, when the condition of the Metis deteriorated in the early 1880s, he was one of a party of four who encouraged Louis Riel to return to Canada from his exile in Montana. At the outbreak of the Riel Rebellion in 1885, Dumont took charge of the Metis forces and defeated government troops at the Battle of Duck Lake. When the Metis were ultimately defeated, he fled to the United States and, by the time of this photograph, had become a performer for Buffalo Bill Cody's Wild West Show. Dumont later was granted an amnesty and lived quietly at Batoche until his death in 1906.



Ambroise Lepine was one of the prominent leaders of the fight by the Metis for recognition of their rights. He was the Adjutant-General of Riel's forces during the Red River Rebellion of 1869–70 and presided over the controversial court martial that sentenced the Ontario Orangeman Thomas Scott to death. After the rebellion, Lepine was sentenced to death but was released after two years in prison. He remained a symbol of Metis resistance until his death in 1923.

The Diaries of EDMUND MONTAGUE MORRIS

Western Journeys 1907–1910

For over sixty-five years, some of the best written records of the lives of many prominent Plains Indians have been stored at the Museum, their information obscured by the cryptic handwriting of their author, Canadian artist Edmund Morris (1871–1913). Eight years of patient unravelling of the texts will now enable them to be published this fall by the ROM.

transcription by
Mary Fitz-Gibbon

WHEN Edmund Morris was commissioned, at the turn of the century, to record the faces of the leaders of the last generation of Plains Indians to have lived as buffalo hunters, his personal background and artistic training made him uniquely suited for the task. His father, the Honourable Alexander Morris had been appointed lieutenant governor of Manitoba and the North West Territories in 1872. Serving as the Queen's representative in treaty negotiations with the Plains Indians, he had shown great understanding and sympathy for their plight. The first portraits were commissioned from Edmund in 1907 and 1908 by the government of Ontario; further commissions from the governments of the newly-formed provinces of Alberta and Saskatchewan followed in 1909 and 1910. The high esteem for Alexander Morris still felt by the Indians at that time, and the obvious enthusiasm for their cause expressed by Edmund Morris, ensured their cooperation.

Morris's approach to art was shaped by many of those under whom he studied. William Cruikshank in Toronto and the teachers at the Art Students' League in New York and the Ecole des Beaux Arts and the Académie Julien in Paris, favoured a realistic portrayal of everyday life to the romanticism of the previous generation.

During the four summers spent out west, the rapport with the Indians that enabled Morris to create many portraits of exceptional fidelity undoubtedly helped him to write the diary that adds special insights about his subjects and explanations of the many Indian artifacts that he collected and received as gifts. The Ontario portraits, the artifacts, and the diary are in the collection of the Department of Ethnology of the ROM but for over sixty-five years the diary lay unread, rendered indecipherable by Morris's cryptic handwriting. We are therefore grateful to Mary Fitz-Gibbon for having devoted eight years to studying and unravelling the texts so that we can benefit from Morris's documentation and observations.

The following excerpts bring to life four important chiefs of the Assiniboine and Blackfoot. Their stories tell us as much about the emotional as about the physical upheaval that they endured. The first two chiefs, the Assiniboine Carry the Kettle and the Blackfoot Calf Child, share their recollections of the tribal hunting societies of their youth, societies that had remained unchanged for hundreds of years. Iron Shield, a Blackfoot, is not nostalgic, only bitter and defiant of the European culture that had so impoverished his own. Running Rabbit, head chief of the South Camp, Blackfoot Reserve, is a man sustained by his memories when Morris first meets him. In later years, we see how the physical weaknesses caused by old age force him to recognize the contemporary state of his people, and he is a broken man.

Photograph of Edmund Morris and
pages from his diary



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The first day of my journey was a very busy one. I left my room at 8 o'clock and went to the bank to see Mr. Smith. He showed me the books and papers and we talked over the business for some time. Then I went to the office and saw Mr. Jones. He showed me the books and papers and we talked over the business for some time. Then I went to the office and saw Mr. Jones. He showed me the books and papers and we talked over the business for some time.

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The second day of my journey was a very busy one. I left my room at 8 o'clock and went to the bank to see Mr. Smith. He showed me the books and papers and we talked over the business for some time. Then I went to the office and saw Mr. Jones. He showed me the books and papers and we talked over the business for some time.

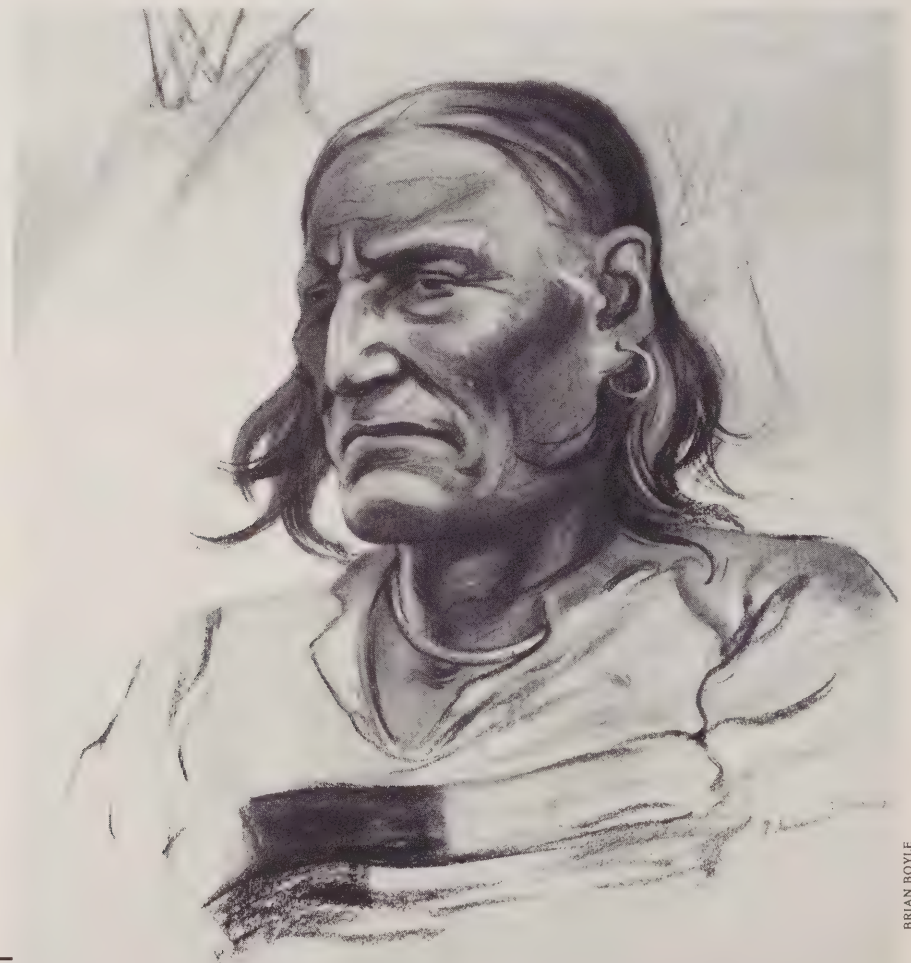
Calf Child Onistaipoka

1907 Journey I meet Old Calf Child—Onistaipoka—was chief of the Blackfoot, once a great warrior, medicine man. He is tremendously thick through the chest & stands erect. He is nearly blind. His son Joe, a wild devil of about 30, is with him & his old wife, who showed me a Cree bullet wound in her arm. I arrange to paint the old man's portrait. I also meet Crow Shoe, a minor chief or head man, & will paint him. He has a head which recalls Henry Irving's.

1909 Journey I go to the lodge of the war chief, old Calf Child. The old man says he is always glad to see me. He showed me an old cap which had belonged to his father, Lone Chief, a chief & renowned warrior. He handed me a present of his father's brush made out of the tail of a buffalo. Said many had tried to get it but he had kept it to this day & it was for me. It was used to brush away mosquitoes.

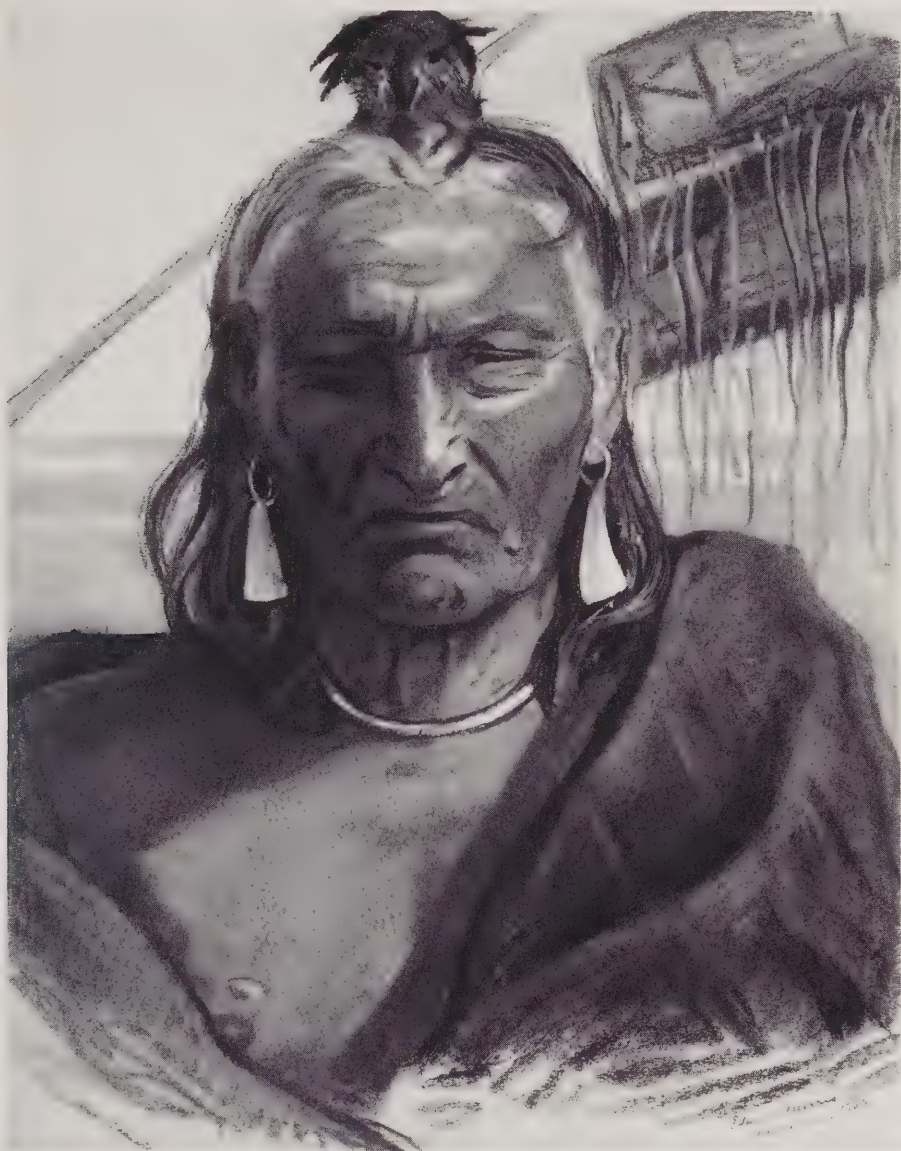
Again meet the war chief & arrange for sittings. He asked me to be seated, then got from behind him something wrapped in many wrappings—he partly unwound them & holding it directly in front of him, addressed it—and it apparently answered. He said he had asked it if it was good for him to be painted & if I was good & it had said yes. I showed some curiosity, & he turned it around. It was a crude being of a man—large mouth & eyes, grey hair & painted red. His Sarcee woman, who is very ill & always on her back, now was greatly excited while this was going on. He deceives himself by ventriloquism.

Calf Child comes of a race of warriors. His father, Lone Chief, was counted next to Crowfoot & was liked by all the tribe. Calf Child's woman was a Sarcee whom he took when a girl. Her father, a chief, was called White Buffalo Hoofs. . . .



Onistaipoka, Calf Child or White Buffalo Calf, Blackfoot war chief of the North Camp (1907), pastel on paper, 62.5 × 51 cm, collection of the ROM

BRIAN BOYLE



COURTESY PROVINCIAL ARCHIVES OF MANITOBA



Above: Calf Child examining his portrait painted by Edmund Morris, photograph taken by Morris, Edmund Morris Collection 526, courtesy of the Provincial Archives of Manitoba

Left: Onistaipoka, Calf Child or White Buffalo Calf, Blackfoot war chief of the North Camp (1909), pastel on paper, 63.9 × 50.1 cm, collection of the Government of Alberta 0367-300-64

He had been in 32 fights against the Crows, Flat Heads, Nez Percés, & Crees. He even told me of a party of them going into the country of the Crows. They were discovered & chased by the Crows. One of the party had a bad horse & was lost. He dismounted & seeing a wolf's hole, enlarged it & crept in unseen. A Crow in pursuit came on ahead. As he came up, the Blackfoot threw the earth which surrounded the hole in the horse's eyes. It reared & threw the rider off, breaking his neck. The Blackfoot then mounted & escaped.

Calf Child, Unistaipoka, White Buffalo Child or Calf—it was the name of his grandfather who handed it over to him when he was a young man. He in turn gave it to his son, Joe, and takes the name of his father, Lone Chief—but he is generally known as Calf Child. The British used to call him Big Charlie. In the wars, before Crowfoot rose by his administrative power to be Head Chief, he took second place to Calf Child. Father Doucet first saw him at the deathbed of a chief. He was naked & painted like a devil & was blowing through bones to drive out the evil spirit or sickness. I got from the old war chief his 2 old medicine bags made of buffalo skin—he has 2 later ones. Before parting with them he took out from each a hawk wrapped in cloths & a large piece of birch bark that had belonged to his father. Some picture writing was scratched on it. At the time of the fight with Big Bear, Poundmaker, Piapot & the others his Sarcee woman got a bullet wound through her arm.





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Carry the Kettle Chagakin

1908 Journey The chief got his name when a small boy. His people had crossed the border near the mountains (Rocky) after the buffalo—he strayed away & got lost. When they found him he had a little copper kettle which he carried for water & cooking in. He killed his first hostile when quite a young fellow. Killed two only. They do not count the men shot in a fight—only those they kill & scalp while under the fire of the enemy.

Once he & his brother, the late chief The Man Who Took the Coat, went off to the Blood reserve to steal horses—but were discovered & surrounded by the Bloods & his brother was made prisoner, he escaping—but he was uneasy about his brother, so drew his blanket about his head & walked up to a Blood woman & asked where they had taken the Assiniboiné. She pointed to a lodge and as he came near it a big Blood came out—he asked him where the Assiniboiné was, & then entered the lodge. He threw aside the blanket & sat down. The Bloods thought this very brave of the young fellow & made friends & gave both him & his brother food—and the Blackfoot came & saw him.

He used to roam the prairies & plains from Lake Winnipeg to the Rocky Mountains after the buffalo & has many wounds on his body from enraged bulls. He told of one [hunt]. When the ice was still in the ground he was out riding & came across a herd of buffalo. He had nothing but his knife, so singled out a heifer, but his horse was afraid & he could only urge it near enough to stab the beast in the haunch & it kicked, nearly killing his horse—he got it by stabbing it in the ribs. He killed seven grizzly bear.

The chief's father was called the Conjuring Old Man—he had once killed & taken a coat from a Blackfoot & called his son The Man Who Took the Coat (Jack). The Runner, another son, lately shot another Assiniboiné over some love affair, & on this account the agent did not want me to paint him. These Assiniboines met some time ago & arranged that once a year they would hold a great dance to keep up the old customs and dresses. The squaws spent a year making beadwork dresses. Graham, the inspector, got word of it & stopped

them promptly. The missionaries & agents hold that these dances are as intoxicating to them as whiskey. Doucet told me that after some of the dances the men get the look of wolves.

I bought two of their beautiful dresses—one from the Runner, a complete outfit, and a coat from Frank Walking Sun. They are solid beadwork with the old-time designs.

Chagakin, Carry the Kettle, Assiniboiné chief (1908), pastel on paper, 62.5 × 50 cm, collection of the ROM

Carry the Kettle, photographed by Edmund Morris, Edmund Morris Collection 35, Provincial Archives of Manitoba



BRIAN BOYLE



COURTESY PROVINCIAL ARCHIVES OF MANITOBA

1907 Journey Borrowed Running Rabbit's team & with Levern as interpreter went to camp of the Head Chief Iron Shield, whom I wish to paint. Markle, the Inspector, Gooderham, Stocken all say I will never get him, but I have made up my mind to paint him. He hates the whites and opposes everything which would advance his people. When the question of a bridge was put, to cross the Bow River, Iron Shield had been at work amongst the bucks & it was downed. Running Rabbit also opposed it, preferring to swim his horses, & swore he would never cross it if carried by the Govt.

A number of young Indians, Mike Bear Hat, Joseph Good Eagle & Harry Black Eagle accompanied us on horseback. Entering the chief's big house we found him seated on his bed fanning himself with an eagle wing. He is haughty & in his bearing looks the King—listened to a long oration from him—a bunch of grievances against the present Govt. which I was to take to the big chiefs at Ottawa. The main kick was about the rations which the Govt. was cutting down.

These rations were instituted by the Govt. when the buffalo gave out & starvation set in amongst the plainsmen. Now that they have adapted themselves to the grub of the white men & have their own herds of cattle, the Govt. refuses to feed all _____ Indians who can make an income by cutting the hay and working for the ranchers & only feed the aged, feeble & destitute. Iron Shield says many of the old people died two years ago for want of food. After settling questions of money he agreed to sit.

Iron Shield's adopted brother, Medicine Shield, had even more influence. Another brother, High Eagle, is the best hunter on the reserve. He is employed by the ranchers to kill the wolves, which hamstringing their cattle & horses. The young colts are their special prey. Sometimes in the spring a rancher loses 25 in this way.

Iron Shield has a daughter called Holy Pipe. She is the only beautiful Indian girl I have seen.

Start the portrait of Iron Shield—all went well till late in the afternoon. This Indian work is unlike ordinary portrait work where we have sittings for two hours at a time. They are impatient & want to get it done & sit like statues, never resting—so I keep them at it according to their wish. I had advised Iron Shield to rest but he would not & at last jumped up with a yell, tore off his buckskin clothes, tossed them aside & stalked away. I got my interpreter & asked the trouble. He said he heard nothing! So I _____ & started away. He then got sorry & came out. I shook hands & said I would come & finish it next day.

Again painting the chief. All day he sat & had opposite him a large mirror in which he admired himself. He gave me some hard work.

The first room of his house is filled with _____, & the next, relatives & living room, beds encircling it. He has two wives but only allows one to stay with him. I am stopping at Mr. Van's about 2 miles from the camp. Iron Shield lives in the house formerly belonging to Crowfoot. His mother was related to Crowfoot who used to say that he was the half of his (Crowfoot's) body. He now takes the name of Sapo Maxika but is still generally known as Iron Shield—Ixkimia Aotoni.

Iron Shield Ixkimauotani



Ixkimauotani, Iron Shield, Blackfoot head chief (1907), pastel on paper, 62.5 × 51 cm, collection of the ROM

Running Rabbit Atsistamukkon



COURTESY PROVINCIAL ARCHIVES OF MANITOBA

Running Rabbit, photographed by Edmund Morris, Edmund Morris Collection 13, Provincial Archives of Manitoba

1907 Journey The senior head chief of the Blackfoot, Running Rabbit, Atsistamukkon, and his outfit are camped here, at the foot of the rolling prairie. On the top of this is the coffin of his son Mikki who died 2 years ago. The old man pulled down his log house, built this small hut for the coffin out of it & has since led a wandering life camping here & there. They invariably do this. The Government _____ them to make coffins. They did so but will not place them under the ground, but generally on the edge of the old river bank overlooking the valley, sometimes in a coulee.

The chief clothed Mikki in his own handsome buckskin dress with beadwork & ermine. Mikki was a good looker & was made much of by the women, who would braid his long black hair & keep his boots in order. His son Horton who put away his wife & married the widow of his brother Mikki. He also is good looking. Dick Bad Boy, a grandson & a small boy live in the lodge. The chief has 2 wives, sisters. I paint him in his official uniform as chief—the blue coat with brass buttons & gold braid. Some years ago the chiefs requested to have these instead of the red coats formerly used as they were more serviceable. He carries a medicine wand was given by Governor Dewdney when Iron Shield was associated with him as head chief to be used alternatively by the two men, the silver Treaty medal also, for these two as head chiefs of the South Camp. He has medals from Duke of York, Lord Minto & the Japanese Prince. He told me he went on the war path at 18 & took 10 scalps during his life. He now rises at 5 & works in his garden. In the evening takes off his blanket &, with only his leggings & breech clout on, smokes his pipe.

The chief named me Kyaiyii ᖃᓕᓕᓕ, sometimes ᖃᓕᓕᓕ Bear Robe, after a great Blackfoot chief he had heard of as a boy. He requested me to take a message to the great chiefs at Ottawa. All the old chiefs have the same to say. They do not want any part of the reserve sold. The promise was given them at the Treaty and if broken will remain as a dark spot in our history. Canada is now in a position to give as compensation for the vast domain required by the Treaties even more than promised. The Blackfoot reserve is the pick of the land, & there are many avaricious eyes fixed on it.

1909 Journey I have brought four buffalo robes which belonged to my father to have records made by the Indians in picture writing. I already have the history of Bull's Head, the Sioux Head Chief—and another records the history of the Piegan chiefs. Running Rabbit, one of the Head Chiefs of the Blackfoot who was an old warrior, now paints his history on one of these robes for me. He works early & late at it & groans over the hard work. He looks fine in negligé costume while at work.

COURTESY PROVINCIAL ARCHIVES OF MANITOBA



Running Rabbit (left) relating his story as illustrated on the buffalo hide, photograph taken by Edmund Morris, Edmund Morris Collection 196, Provincial Archives of Manitoba



Buffalo hide illustrating the events in the life of Running Rabbit, 190 × 170 cm (approx.), collection of the ROM. The hide belonged to Alexander Morris and was passed down to his son Edmund. Edmund Morris asked Running Rabbit to have the hide decorated.

His son Horton translated the picture writing.

1. When I was 17 I joined a war party against the Crees. We came on a camp. The men were all off after the buffalo. We killed all the women except one young girl whom I took captive.

2. Join with a war party into the Cree country. We sighted the enemy who entrenched themselves in a hole in the ground. I killed one of them & took his scalp.

3. A large war party went to the Crows. A big fight followed. We killed a lot of them.

4. Again in the Crow country we are surrounded by a large number. They killed one of the Bloods. My horse was wounded. I jumped on another but got a wound from an arrow before I got away.

5. We fall in with the Crees—a big fight. The Crees held up blankets suing for peace.

6. Again met the Crees. We drove them into a lake. They had difficulty running through the mud & we killed them all.

7. Again met the Crees. I killed the chief Handsome Young Man.

8. Represents the Crees he killed—a spear, war pipe, & war club, & powder flask taken from the Crows.

9. An encounter with the Crees.

10. Horses he took from the Crows.

11. He killed 4 grizzly bear.

12. The buffalo hunt. Hunts out Crees who had stolen 4 horses, he took them all back.

1910 Journey Old Chief Running Rabbit has come back from the haying. He has been long too ill to do anything & has given up. I called at his lodge & found him greatly changed. He will soon join his fathers. I am told the surrender of land told on him very much. He, Iron Shirt & Weasel Calf opposed it strongly but Yellow Horse & others carried it against their will. He says little but broods on it.

Mary Fitz-Gibbon is a research assistant with the Department of Ethnology, ROM.



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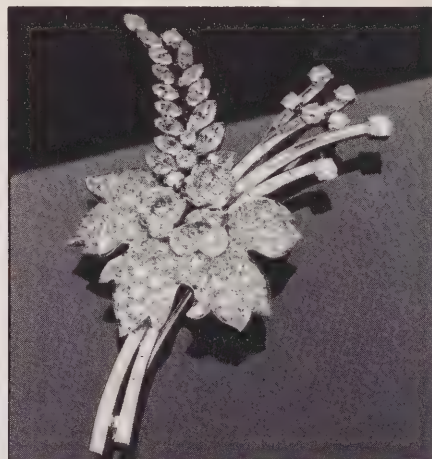
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PHOTOGRAPHY BY BILL ROBERTS



A New Perspective on the Blackfoot

Skilful sleuthing of the entries on a hand-written field list and a collection of Blackfoot artifacts acquired in the early years of the ROM has revealed new facts about Blackfoot culture.

THE Royal Ontario Museum of Archaeology was founded in 1912, during an era that was greatly interested in antiquity and collecting. Extensive archaeological activity among the ruins of past civilizations, increasing travel to the far reaches of the Orient, and vast changes occurring within tribal cultures around the world made the accumulation of artifacts a top priority for the Museum. About eighteen years passed before the Museum developed a system for numbering and cataloguing its new collections; as a result, valuable information that accompanied early acquisitions may have been omitted from the Museum's catalogue books. Today, the importance of correlating artifact and documentation gives rise to what may be loosely termed "in-house" field work. One such project began as I was sifting through the archival files of the Ethnology Department and found an old handwritten list with the heading, "Explanations and Legends of the Indian curios according to the Numbers attached to each curio." As I read through the list, one of the descriptions in particular struck a chord in my memory:

Aaron Brownstone

Old gaming wheel. A very popular and pernicious game. The Indians would stake hides, dogs, horses, food, clothes, weapons, tepees and even their wives on the results of the game. Two men stood together and another two facing them some distance from them. One would roll the wheel on the ground towards an obstacle. The two, each, had a little wooden dart which they would try to throw so as to pass in, or under the fallen wheel. When the wheel came to rest the dart best situated in relation to certain beads or marks had the count. Ten points made the game. Two could play the game. They would follow the wheel and throw their darts, trying to make highest count.

The description brought to mind a unique gaming wheel that I previously had identified with the help of a Paul Kane painting and subsequently placed in the collection storage area. On a hunch, I went to the object and noted a sticker bearing the number 156 and the abbreviation VIC. The number was the same as that of the gaming wheel on the old list! At that point I surmised that most of the items on the list had been dispersed among the two thousand other artifacts in the Plains Indian collection. The problem was now to separate those items from the rest of the collection.

*Previous page: Gaming wheel and Paul Kane, *Game of Al-kol-lock*, ca. 1850, oil on canvas, 87.5 × 59 cm*



Above: Necklace

Above right: One of a pair of matching saddlebag facings

Right: Parfleche medicine bag

A note added to the list—"From folder: 'Victoria College' Odlum Coll'n?"—reminded me of a section in the catalogue book, compiled around 1930, titled, "Victoria College Collection—Blackfoot, mostly Bloods". This heading, along with some rough similarities between the catalogue entries and the old list, raised the possibility that the "missing" collection had been recorded in the catalogue. To verify this, I located artifacts bearing the same registration numbers as those entered in this section of the catalogue. As I brought the artifacts out of storage it became apparent that they were indeed from the collection described on the old document. Furthermore, each object had been inscribed with the letters VIC, thus enabling the entire collection to be reassembled.

I then attempted to correlate each artifact with its documentation on the old list. The following results were achieved: thirty artifacts have retained their original numbers and, like the gaming wheel, have been directly matched with their numeric counterpart on the list. A further forty-eight items were identified through a process of elimination. The remainder were divided into groups of similar items, and each group was associated with a set of possible attributions. My final task was to make the new-found information available through the current catalogue system. Here are some examples of how the catalogue has been improved.

We now know the mythological-religious significance of a rattle that had been previously catalogued simply as "rattle, red and yellow bulb part, hide covered, handle with beaded band attached". The old field list adds:

The red and yellow rattle is on a small scale supposed to represent a home of the Su Ye Tuppi or Underwater people. In early times one of the Suyetuppi was helped by a man who afterwards needed help when pursued by his enemies. He went under the water (and) was received by the very Suyetuppi he had helped. He told his guest to return to earth, make a drum red and yellow, then make a red and yellow rattle to be used as a drum stick.

The artifact formerly recorded as "long bag" has become:

Fire bag = Isti or Istsi from Chief Bull Horn. Before the time of "Flint and Steel" and Lucifers the Indians made fire by rubbing wood against dry wood. This took time and was difficult. To avoid trouble they used to carry fire in horns or bags lined with wet, rotten wood or moss. In the center was a bit of punk slowly burning. This would readily start a fire. The punk is a fungus from the birch.

The item previously described as a "string of nuts and glass beads, metal spirals and feathers depending from end" now gives a glimpse into the highly developed practice of botanical medicine among the Blackfoot: "a necklace of Golden Rod (Soldago) warts used as medicine. The warts are chewed and the juice is spit upon the sore." An "ornament" in the old catalogue is known in more elaborate terms as:

Scalp lock = 'San-otum-mots-sinn-okui-yi-kin-sists' from Crazy Jack or Hearing Afar Off. These scalp-locks were not always real scalps—but for various reasons might be a portion of hair cut off an Indian of another tribe in exchange for a similar tuft or lock.



Fire bag

Below: Backrest decoration
Below left: Indian Travois Canada 1910, photographed by A. Raeton Canning, postcard published by the British & Colonial Photographic Co., Lethbridge, Alta., collection of the United Church Archives, Toronto





Scalp lock

The "long oval shaped box for carrying or storing hat" is now known to be a "Round Parfleche Medicine bag = Ato-sis-tow-pise from Eagle Head. In it would be kept the medicine pipe, sweet grass, beaver seed tobacco, small rattle and whistle—all sacred to the sun."

The traditional form of Plains Indian chair is called a backrest. Initially I was puzzled by the collector's identification of a group of backrest decorative panels as "travois ornaments". Later, when I discovered a photograph showing the traditional manner of packing backrests onto travois, I understood why he made this attribution. Since neither backrests nor travois were in ordinary use at that time, what the collector had observed was probably a re-enactment of former days, a phenomenon popular at the turn of the century in such events as the Calgary Stampede and as a subject for picture postcards made to attract homesteaders to the West.

Three paired items were previously catalogued as "two wide panels probably used as aprons". When these items were placed alongside a saddlebag from the collection, I realized that they were the saddlebag facings described on the old list. The facings share a style of beadwork that is characteristic of the early reserve years. They show a wonderful balance between the traditional geometric style of the Blackfoot and the curvilinear, floral forms popular in Victorian times.

The Eagle-Feather Shield that belonged to a man called Green Grass was believed to be of a "protective nature and aided the owner in quickness of motion". It is perhaps indicative of the effect of European culture that the same man offered to go to South Africa as a scout during the Boer War and "only asked \$15.00 a day". I believe the collector sarcastically used the qualifier "only" since three years earlier Green Grass was paid fifty cents a day in



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his tribal territory as head scout in the manhunt for the famous renegade Charcoal.

Many of the artifacts illustrate the radical changes that took place in Blackfoot culture, such as the transformation of sacred traditions into social ones. The collector had observed women wearing a particular style of headdress at dances and marriages. In an earlier time this headdress would have been reserved for the rituals of the men's Horns Society.

The collection as a whole has an interest that extends beyond the individual artifacts. From a more general perspective it is interesting to note that among the seventy names of people mentioned in the field list, twenty-nine were chiefs and twelve were otherwise important people. The significance of this may be partly explained by contemporary political and economic conditions.

Before 1875 the Blackfoot were a nomadic people whose considerable wealth was gained through hunting buffalo and raiding other tribes surrounding their territory. Correspondingly, their political organization was a loose configuration based on opportunity and individual entrepreneurship. When our artifacts were collected about the turn of the century, the Blackfoot were settled on their reserves. The political structure was now much more centralized, and the main source of economic gain was contact with the new European culture. Therefore, it is not surprising that nearly all the leaders in the area had made exchanges with the collector. In some instances it was evident that items were given to the collector with the indication that they formerly belonged to a chief, now deceased, who was thus brought posthumously into the transaction.

I then searched the archives of the missionaries on the Blood reserve and other documents such as newspapers, diaries, and scholarly publications to find out how the individual chiefs noted on the collection list had dealt with the two cultures. The following is the type of story that emerges.

Chief Blackfoot Old Woman or Ermine Horses was co-head of the Black Elk band of the Blood Tribe. In the pre-reserve years he and Crop-Eared Wolf became wealthy and powerful as leaders of horse raiding parties. In the early reservation years Blackfoot Old Woman gave support to the government farming program. In 1881 he declared his cooperation with the Methodist educational program, and then in 1883 he asked the Anglican mission to build a school in his camp. Throughout the 1880s he allowed both competing missionaries to hold services in his lodge. In 1888 he made political gains by paying for the transfer of the rituals, power, and objects of the medicine pipe bundle belonging to Red Crow, head chief of the Blood tribe. In the same year, Blackfoot Old Woman made a request of the Methodist missionary for a badge like the one given to Red Crow so that "the white man might recognize his position". In 1894 Blackfoot Old Woman and Crop-Eared Wolf, along with two others were the first Blood People to be allowed to trade their horses for cattle thereby furthering the livelihood of their people. In 1900 Crop-Eared Wolf, motivated in the same way as Blackfoot Old Woman had been twelve years earlier, paid for the transfer of power of another medicine pipe, the prestigious Long Time Pipe. Soon after he and Blackfoot Old Woman became co-heads of the Blood Tribe. (Ironically, neither missionary made any conversions during this period.)

This ability to play off one culture against another was a technique of survival. It was accompanied by a similar facility for manipulating new materials, forms, and ideas in the material culture of the Blackfoot.

According to a contemporary issue of *Acta Victoriana* the Union Literary Society of Victoria College purchased the Blackfoot collection from a former professor, E. Odum, in 1901. It is still not certain if he was the original collector. In the same year Charles Trick Currelly, then in his graduate years, presented a lecture on the collection and was asked to catalogue the artifacts. When the collection was transferred to the Royal Ontario Museum of Archaeology twelve years later it was under the care of Currelly, who by that time had become the Museum's first director. This collection and the documentation, which passed into the Museum's possession, proved to be valuable sources of insight into Blackfoot culture.



Rattle

Aaron Brownstone joined the ROM in 1974 after receiving his B.F.A. from York University. He is a curatorial assistant in the Department of Ethnology.

THE GROWING COLLECTIONS

Significant fossil discoveries continue to be made in Middle Ordovician (450-million-year-old) rocks of the Lake Simcoe area of southern Ontario, as expanding quarry operations create more extensive and accessible exposures of fossiliferous limestones and shales. The Department of Invertebrate Palaeontology has benefited from renewed activity in the region by acquiring, through private collectors, a quantity of fine material for display and reference.

DAVID RUDKIN



For many collectors, the primary attractions of the Lake Simcoe area outcrops are fossil echinoderms. Illustrated here is a specimen of the relatively common crinoid *Archaeocrinus*, viewed from the undersurface of the calyx or cup. Except for the first two discoidal segments, the long stalk is missing. The branched food-gathering arms are preserved, arrayed about the upper margin of the calyx. The small slab is 12 cm in width.

Cremacrinus is a representative of a specialized group of crinoids that abandoned the typical upright "sea-lily" posture in favour of a recumbent mode of life. Such forms developed a hinge junction allowing the calyx to be folded back tightly against the stalk, which in turn lay horizontally on the sea floor. When feeding, the calyx was swung up and the arms opened in a semi-circular fan to catch current-driven food particles. This specimen measures 30 mm in length.



Specimens of *Primaspis* (12 mm long) and *Cybeloides* (22 mm long), donated by Mr Kevin Brett and Mr John Iellamo, are typical of the opposite end of the trilobite size scale and demonstrate the value of a keen eye and careful scrutiny for locating these rare forms.

THE GROWING COLLECTIONS

Late last year the European Department received a donation from Mrs Estelle Morris for additional purchases for the collection. To date three acquisitions have been made. The most exciting is an English soft-paste porcelain sugar bowl attributed to the Derby Factory. Its very unusual enamelled pattern of Egyptian hieroglyphics, executed in gold with touches of brown, is completed by borders of orange and black with gold bands. John Twit-chett, Director of the Derby Factory Museum, confirmed the attribution and noted a similar example in his museum as well as a tea set for two in a Russian collection.

The decoration was no doubt inspired in part by Admiral Horatio Nelson's victorious Battle of the Nile, 1–2 August 1798. This victory restored British power in the Mediterranean and thwarted French designs on Africa. Several years later, as an ulterior result of this campaign, the British obtained the Rosetta Stone, an inscribed memorial

with parallel hieroglyphic and Greek texts, which ultimately provided the clue to reading the ancient Egyptian writing.

We are pleased to be able to add this rare piece to the fine group of Derby porcelains already in our collection. The other two purchases are

a Ridgway drabware dessert stand, c. 1835, with the uncommon impressed mark "BEST GOODS" and a creamware boat-shaped tray made at Creil in France c. 1820. The latter imitates imported English creamwares in form and decoration.

PETER KAEELGREN

PHOTOGRAPHY DEPT. ROM



Sugar bowl, English, attributed to the Derby Factory, ca. 1800, 9 cm high



PHOTOGRAPHY DEPT. ROM

Birchbark baskets decorated with porcupine quills have been made for commercial markets by Ojibwa craftspeople since the 19th century. The present example is unusual in that it features Walt Disney's most famous creation, Mickey Mouse. Little is known about the basket's provenance; the previous owner acquired it from a Toronto estate sale in the mid-1970s.

The style of the Mickey Mouse figure suggests that the basket was made in the 1940s. At that time local merchants, as well as government agencies, were commissioning craft work from Ojibwa reserves in Ontario for sale to tourists. The quillwork mouse is faithful to the Disney character in all aspects but colour. As rendered by the artisan, Mickey has a mousey-brown body with a white face, purple pants with red buttons, and yellow gloves and shoes. Although some of the decoration has become damaged over the years, this basket is a fine example of the art of quillwork as well as a unique piece of memorabilia.

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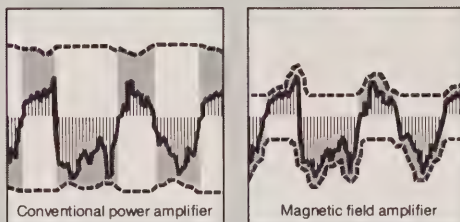
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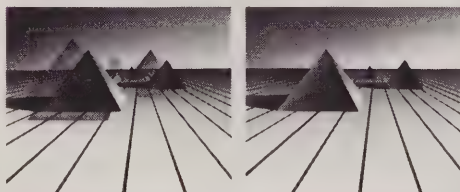
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Julian D. Hirsch, STEREO REVIEW (December, 1982)

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Leonard Feldman, AUDIO (December, 1982)

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HIGH FIDELITY (January, 1983)

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Creatures of the Dark

Dale Calder, Associate Curator
Department of Invertebrate Zoology, ROM

The only time I have ever been "completely in the dark", other than in a photographic dark room, was during a guided tour through part of Mammoth Cave, Kentucky. Far back in this immense cave, and more than thirty metres below the surface, my guide momentarily turned out the lights. He left them off long enough for our eyes to adjust to the blackness, but it made no difference. We could see absolutely nothing, not even our hands in front of our faces. It was reassuring when he turned the light switch on and we could see again.

Caves or grottoes are mysterious places, and at first a bit scary. Deep inside there is no light, the air may be a bit musty-smelling, air and water temperatures are nearly the same all year, and dripping water may be the only sound you hear. Usually there are strange rock formations present, beautiful limestone draperies looking like frozen waterfalls, cone-shaped stalactites hanging from the ceiling, and stalagmites growing up like inverted cones from the floor.

Equally mysterious are animals that live only in caves. Trogllobites, as they are called, are usually pale or white in colour. They have poorly developed eyes, or are completely eyeless and blind. They find their way around and locate food using well-developed senses of



J.E. COOPER

Crayfish, *Cambarus jonesi*, from Shelta Cave, Alabama. Like most trogllobites, this crayfish is blind and whitish in colour, and less robust than its surface-dwelling relatives.

touch, smell, and taste. Because green plants cannot grow in the dark recesses of a cave, trogllobites are dependent upon food brought into the cave from the outside. Food is often scarce, and few cave animals are finicky eaters. In spite of this, these exotic creatures have existed in caves and nowhere else for millions of years. Sadly, many are now threatened with extinction because their homes are being destroyed by pollution. Caves are all too often viewed as convenient dumpsites for sewage, trash, and toxic wastes.

Another place where daylight never penetrates is the deep sea. Oceans cover over seventy per cent of the world, and the deep sea is truly immense. As in a cave, there is no sunlight, temperatures vary little, there are no green plants, and food is scarce. The threat from pollution is less immediate, but still real.

Having seen what cave animals look like, we might guess that denizens of the deep sea would also be eyeless and pale. Instead, most of them have well-developed eyes and are either black or red in colour. One explanation scientists give for these differences is the widespread production of "living light" by deep sea animals, and its rarity in trogllobites. Many deep-sea creatures, such as fishes, squids, and shrimps, produce light like that of the familiar firefly. Living light in fishes and squids is usually produced in spots on their bodies called photophores. The pattern of the photophores is distinctive for each species. These creatures use living light or bioluminescence to catch food, find others of their own kind, or confuse



HERBERT S. HARRIS

Georgia Blind Salamander, *Haideotriton wallacei*, from Gerard's Cave, Florida. Red filaments visible behind the head of this pallid and frail-looking amphibian are gills.

Top: Snaggletooth, *Astronesthes niger*, from the Atlantic Ocean south of Bermuda. Like many deep-sea fishes, this species is deeply pigmented and has well developed eyes. The fins, and the entire worm-like barbel hanging from its chin, are bioluminescent.

Bottom: Lightfish, *Gonostoma denudatum*, from the Mediterranean Sea. Button-like light organs or photophores are visible behind the head of this deep-sea fish in the lower right corner of the photograph.



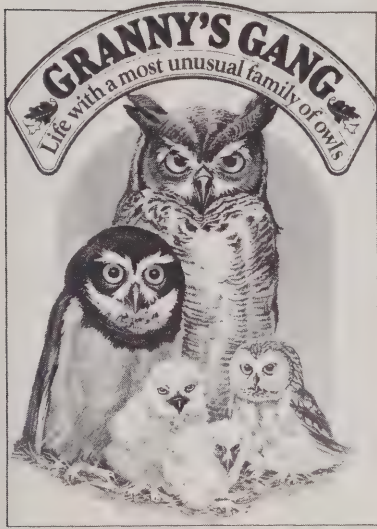
BILL ROBERTSON



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enemies. Although no sunlight penetrates into the deep sea, we know that there are glows, flashes, and shimmers of light produced by the creatures living there. Most of them have large eyes for good reason, and their dark colours make them less visible to sharp-eyed enemies. Except for a glow-worm in New Zealand caves, few trogllobites produce living light. Cave animals therefore have no need for eyes and protective colour.

A first-hand look at light-producing animals in the deep sea is out of the question for nearly all of us. However, a bat cave will soon be opened in the gallery of mammals at the Royal Ontario Museum. We hope you will come see this simulated Jamaican grotto and its animals, whether or not you have ever been in a cave!



Written by Katherine McKeever
Illustrated by Olena Kassian

Granny's Gang: Life with a most unusual family of owls

Written by Katherine McKeever
and illustrated by Olena Kassian
Greene & Pencier Books
96 pp. \$8.95 (paper)

Reviewed by Alison Gzowski, Creative Writing Workshop, ROM

Almost twenty years ago Katherine McKeever and her husband Larry met their first owl, a nestling screech. It had been stolen from its parents and turned over to the Humane Society, but there was nothing that the society could do for it. The McKeeveres were concerned about the preservation of wildlife and in particular of predators. They persuaded the society to let them take the owl home.

From library books the McKeeveres learned that insects, mice, and worms were good for screech owls. Dew worms, easily caught in the McKeever garden, were fed to the nestling. A few days later the nestling died. Upset and confused by this sudden death, the McKeeveres took the owl to an ornithologist who explained that the dew worms, contaminated by garden pesticides, had poisoned the owl. As a result of this experience, more determined than ever, Katherine McKeever decided to devote herself to the care of owls.

Katherine McKeever is a founder and the director of the Owl Research and Rehabilitation Foundation in Vineland, Ontario. Her expertise was gained through trial and error. The account of her experiences, in this book, is both entertaining and instructive. Many of her stories centre around Granny, a spectacled owl, and one of the first to be helped by the McKeeveres. The most important lesson they learned concerned "imprinting", the process whereby young birds identify with the creatures they see most often. Granny, who never knew her real parents, identified with people. After two years with the McKeeveres, Granny laid her first egg. Because Granny was the only spectacled owl, the McKeeveres knew the egg was not fertilized. In order not to disappoint Granny, they replaced her egg with a fertilized chicken egg and when the chicken hatched, Granny adopted it. The chicken, through imprinting, thought that it was an owl and took to eating mice, rejecting conventional chickenfeed. However as it grew older, it became able to outrace Granny for food. The unhappy situation that developed

made it necessary for the McKeeveres to have the chicken destroyed. But Granny's performance as a loving and caring mother was a good lesson in owl instinct and behaviour.

Adopted by the McKeeveres, Granny and her "gang" are the owls who eventually adopt and care for other orphaned owls. Through owl foster care, the McKeeveres are assured that the orphans will imprint on other owls instead of on people. In this way, they can be returned to the wild.

McKeever makes her point clearly: owls should not be raised as domestic pets. Her concern and enthusiasm for owls is contagious, her anecdotes are both amusing and touching. Although this book is written for a young audience it is an engaging introduction to owls for readers of all ages.



To The Guardian of a Dead Prince

I stand before you.
Hands clasped behind me,
I stare into your stone face, curiously.
Your eyes pin me to the spot,
Sightless though they may be.
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Your face says only too clearly
"I protect my prince. Do you
dare to defile his tomb?"
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of sacrilege, of blasphemy to
foul your prince's shrine.
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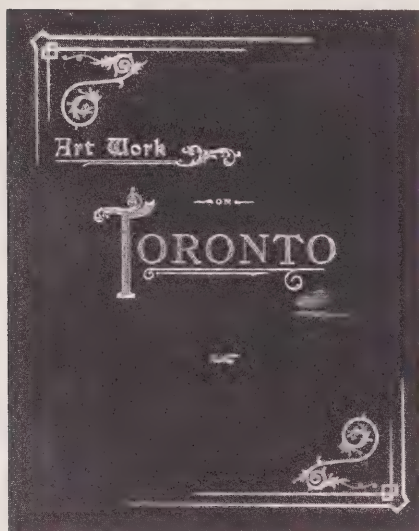
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Art Work on Toronto

W. H. Carre, publisher, 1898
Reprinted with a foreword by
George Baird
Blantyre Books, 1984
188 pp. \$150.00 (cloth)

*Reviewed by Edith G. Firth, author of
Toronto in Art*

At the end of the 19th century, Toronto was frankly and brashly proud of itself. The city had become the financial centre of Ontario and was spreading its tentacles into the West. It contained the head offices of many of the companies that controlled Canada's economic destiny, and the homes of many of Canada's most powerful captains of commerce and industry. Hundreds of big new buildings were evidence of Toronto's progress and affluence. While Torontonians were proud of their cultural and social institutions, they exulted in their city's material prosperity and phenomenal growth; some of them saw the city as the Canadian Chicago. Toronto was

ready and eager to challenge Montreal's position as Canada's greatest city.

This pride was reflected in a spate of books about the city. Although some stressed its history, even these dealt more with the glories of contemporary Toronto than with its humbler past. There were many books of views, usually illustrated with little engravings or somewhat fuzzy half-tones. The most sumptuous book about Toronto published in this period was undoubtedly *Art Work on Toronto*, with 101 large reproductions of photographs of the city.

The text of *Art Work on Toronto* is short and undistinguished. However, despite careless writing, the anonymous author clearly demonstrates the endearingly naive boosterism and the emphasis on material growth that were so typical of Toronto in the 1890s. After summarizing the history of the city "kaleidoscopically", the author moves on to the obviously more agreeable task of describing the city's more recent progress, from its 228 miles of sewers to its private schools, all "prosperous money making concerns".

It is the pictures that make this book memorable. Individual buildings are emphasized although there are some general street scenes, including several in the fashionable residential areas. Every major public and commercial building in Toronto at the turn of the century is included. A few of them, such as Osgoode Hall, University College, and St James' Cathedral, were older buildings, but the great majority had been built during the preceding twenty years. There are photographs of the great buildings of the 1890s, like those of the Board of Trade and Confederation Life, and even the partially completed City Hall of 1899 is represented by an architectural elevation. As Professor Baird points out in his foreword to the new edition, the prevailing style of the time was Richardsonian Romanesque, with "its powerful massing and intense materiality". For contrast, the unknown photogra-



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pher did not turn to Georgian Toronto which still existed, even though many landmarks were being demolished to make way for the new buildings, but to startlingly pastoral scenes on the Don and Humber Rivers, in the parks, on the Island, and even in the fashionable new Mount Pleasant Cemetery.

Because of the emphasis on new buildings, *Art Work on Toronto* presents a somewhat misleading impression of homogeneity. Toronto, then as now, was a mixture of old and new, big and small. What the book shows is the city as its boosters would have liked it to be, with large, solid, thoroughly up-to-date buildings, whether commercial, institutional or domestic. Because of its concern with buildings, the book shows little of what the writer of the text calls Toronto's "beetling life". For the most part, people have been carefully excluded from the pictures. By the 1890s downtown streets were busy, but only a few

pedestrians, bicycles, buggies, wagons, and street cars can be seen. Toronto, as portrayed in this book, was curiously and unnaturally lifeless.

Photography had become very popular by the 1890s; other photographs exist of almost every view in the book. What made the pictures in *Art on Toronto* special is their subtlety of tone and their amazing clarity. They were reproduced by "Artotype", a patented form of the collotype process that gave them their exceptional quality. The plates in the new edition are almost as good as in the original—perhaps a little of the soft texture has been lost, but the spectacular clarity and detail remain.

Besides providing a comprehensive visual record of Toronto's important buildings at the end of the 19th century, *Art Work on Toronto* was an interesting milestone in charting the ambition of the city. It captured not only the appearance

but the spirit of High Victorian Toronto. The original volume is now very scarce, so that this handsome new book, published in a limited edition of 950 copies to celebrate Toronto's sesquicentennial, is most welcome. Blantyre Books is a new publishing firm that intends to concentrate on books about Toronto. It has begun bravely and well with this fine new edition of one of the city's minor classics.

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BOOK REVIEWS

Edmund Morris: *Frontier Artist*

Jean S. McGill
Dundurn Press
208 pp. \$10.00 (paper)

Reviewed by art historian Geoffrey Simmins, Phil. M. With Michael Parke-Taylor, Simmins wrote Edmund Morris "Kyaiyii" 1871-1913 for the Norman Mackenzie Art Gallery in 1984.

During a North American tour in the summer of 1913, English poet Rupert Brooke was shown around Toronto by the indefatigable Edmund Morris, a linchpin in local art circles and a painter known especially for his portraits of Canadian Indians. Brooke had been provided with a letter of introduction to Morris by a mutual friend, poet and federal Indian Affairs Commissioner Duncan Campbell Scott, and he apparently enjoyed himself largely in Toronto while tucked under Morris's vigorous wing. Thus Morris's sudden death that summer took Brooke by surprise. In September of that year, Brooke, then in Victoria, wrote to Scott:

I have just seen with the quick catch in the throat one gets when skimming the paper and lights on bad news, that Edmund Morris was drowned lately. . . . He was very good to me when I was in Toronto and we had made half-plans for some great excursion north the next time I could get away to Canada for a summer. It was a light ahead, a pleasant thing to contemplate.

"Half-plans for some great excursion north": in these unconsciously apt words written about a slight acquaintance Brooke seized upon Morris's essential nature with its characteristic impulsiveness and generosity. Morris—Eddie to his many friends—was forever initiating some grand scheme to improve the lot of art and artists in Canada. And Morris was quick to impart his enthusiasm for the North—he meant by that what we term the West—where he painted perhaps his strongest works.

Trained in Paris and New York's leading art academies, the son and grandson of prominent Ontario politicians, Morris doggedly pursued two great enthusiasms: recording

Canadian Indian culture and furthering the cause of European-inspired "high-art" exhibiting societies in Toronto. Although these interests ought to have been mutually exclusive, Morris was able to reconcile them because he was a hackles-up nationalist who drew no line between the lessons to be drawn from the past and the application of those lessons to the present. Thus he charted and as a result popularized Indian history. At the same time he tried to wake up stodgy Toronto and its moribund art societies.

Perhaps more than any other artist of his generation, Morris was historically self-conscious. His diaries and scrapbooks and the letters he preserved from his friends (among whom numbered the country's leading artists) are an invaluable aid to historians concerned with the first decade of this country. It is rapidly becoming apparent that no history of Canadian art during this period could be written without Morris figuring in it prominently.

Although McGill's book is the first biography devoted to Morris, this publication is the third in two years devoted to aspects of Morris's life and art. In 1984, Regina's Norman Mackenzie Art Gallery mounted a selective survey of Morris's work, the first since 1928. An accompanying catalogue contained two critical essays, one attempting a broad overview of Morris's whole career, the other a detailed examination of the 1910 Indian portrait commission he executed for the Saskatchewan government. Mary Fitz-Gibbon, from the ROM Department of Ethnology, has for many years struggled with the task of deciphering Morris's nearly illegible diary, written during annual trips to western Canada from 1907 to 1910. The diary will be published this fall.

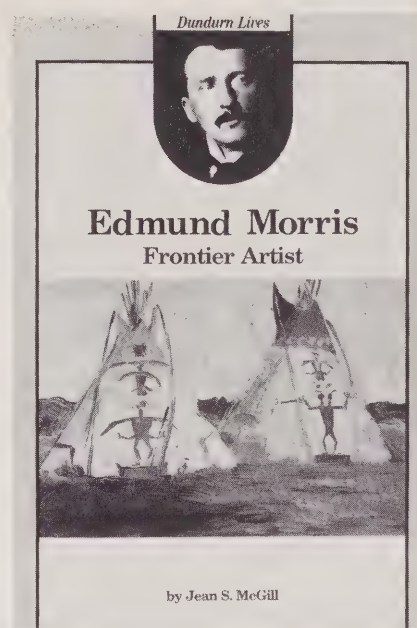
Of the three publications, McGill's offers the broadest overview. Her own interest in Morris extends back to the late 1960s, when she conducted genealogical research for *A Pioneer History of the County of Lanark*; she continued to work on

Morris and subsequently published two articles on aspects of his work. All of these earlier researches are brought together here. McGill also sensibly draws upon Fitz-Gibbon's research and adds to the information contained in the Regina catalogue.

Published in an inexpensive paperback format, the book is divided into thematic chapters, each treating a major development in Morris's career. The text is preceded by a genealogical introduction and followed by a detailed chronology. An ample scattering of black-and-white plates (reproductions of Morris's paintings as well as of photographs Morris took of Indians while on his trips to western Canada) is complemented by a handful of colour plates. Most of these are of Indian portraits although there is one representative early Quebec landscape.

While McGill is to be commended for unearthing much previously unpublished biographical material on Morris, the book is curiously lacking in any sense of critical judgement on its subject. The author is also guilty of a cardinal sin among biographers: she fails to awaken in the reader a lively and critical interest. Morris's life is described in exhaustive detail, but biographical data and lengthy anecdotes follow hard upon each other's heels with little attempt to weigh each event and ask what it reveals about Morris and about his contemporaries. Matters are not aided by McGill's pedestrian writing style and a propensity to include daunting blocks of quotes.

More serious still, especially in a biography devoted to the life of an artist, there is not a single original analysis of a painting. Symptomatically, McGill relies heavily on earlier texts. Most of the relevant art-historical issues raised by his career are left untouched. For instance, the chronology of Morris's paintings is not well established. McGill adds to the confusion. She still dates *Cove Fields* (National Gallery of Canada) to 1909 although the Regina catalogue included an installation photograph dating from 1906. Most likely the painting dates to 1905.



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BOOK REVIEWS

Much more work needs to be done on the questions of Morris's relations with his Canadian contemporaries, particularly James Wilson Morrice and Maurice Cullen, and on his debts to European art.

And there are not only problems with omissions; some of what is included is either incomplete or incorrect. For instance, McGill infers that in 1911 Morris was experiencing ill health. Her evidence is a letter to Morris from his friend the realist animal sculptor, Phimister Proctor, which she takes to read, "Why in thunder don't you slow up? I'll lose my eyesight watching the bend in the road for you." In fact, Proctor writes, "Why in thunder don't you show up?" Morris was in perfect health and the two were to take a trip together in the West! Since McGill later implies that Morris's death was suicide and that he had been in a steep decline since this "illness" in 1911 (if not before), we are compelled to ask whether what she takes to be his illness and depression in 1913 may have been just as illusory as in this earlier instance.

The largest failing of this biography is McGill's apparent unwillingness to ask tough questions of her subject. She seems to have regarded her primary task as the ordering of the bare bones of Morris's career. Fleshing out and breathing life into the subject still lie ahead. We may thank McGill for a significant contribution to Morris scholarship while at the same time anticipating a more interpretive work—looking forward to it as Brooke imagined he and Morris's trip to western Canada would be—"a light ahead, a pleasant thing to contemplate."

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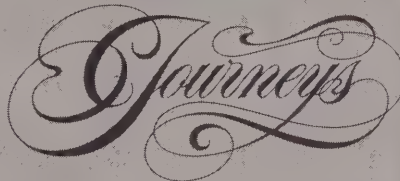
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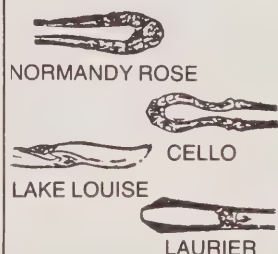
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One of a set of four George I table candlesticks, Thomas Merry, London, 1715. Sold at Christie's New York on March 14, 1984 for \$184,800.





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FOREIGN DEVILS ON THE SILK ROAD

The Search for the Lost Cities and Treasures
of Chinese Central Asia

PETER HOPKIRK



Foreign Devils on the Silk Road: The Search for the Lost Cities and Treasures of Chinese Central Asia

Peter Hopkirk
Oxford University Press
252 pp. \$9.95 (paper)

*Reviewed by Edward Keall, curator in
the West Asian Department, ROM*

Numerous exhibitions and publications in recent years have been inspired by the glamour of the excavations along the Silk Road, the ancient trade route that traversed Asia. Among the most exciting discoveries were the rich treasures of an early Buddhist culture which lay hidden in long-buried oasis cities in the Taklamakan Desert of Central Asia, one of the most inhospitable regions crossed by the road. It is the drama of the race by archaeologists to carry off relics of this lost civilization to their respective countries that Peter Hopkirk has chosen as the theme of his book.

Hopkirk, an investigative journalist specializing in Middle Eastern and Asian affairs for the *London Times*, has written about the personalities of the men who were once honoured at home for their remarkable discoveries but who are now regarded by the Chinese as no more than shameless adventurers who robbed them of part of their history.

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Hopkirk's approach is timely, since various countries are now beginning to clamour for the return of national treasures they feel were unrightfully spirited away around the turn of the century.

The story focuses on six men: Sven Hedin of Sweden, Sir Aurel Stein of Britain, Count Kozui Otani of Japan, Albert von Le Coq of Germany, Paul Pelliot of France, and Langdon Warner of the United States. Hedin, the first European to discover the lost oasis cities in 1895, was inspired by the words of the explorer Baron Ferdinand von Richthofen, who invented the term "Silk Road" in the romantic 19th century. But it was not until 1899 when Stein's discoveries of endless documents and treasures became news in Europe that a sensation was caused in antiquarian and scholarly circles. The news even reached a monastery in Kyoto where evidence of a previously unknown Buddhist civilization was particularly appealing to a Japanese sect that traced its origins to Chinese Central Asia. Count Otani sent two monks on a modest expedition in 1902 to bring back relics.

The first serious rivals to Stein's celebrity came from Germany. Albert Grünwedel was the first German explorer of the region and his reconnaissance brought back forty-six cases of frescoes, manuscripts, sculptures, and other treasures. His success captured the imagination of the Kaiser and Friedrich Krupp, the arms manufacturer, and both contributed funds to the subsequent German expeditions.

When Grünwedel fell ill, he was replaced by von Le Coq, a scholar who had sold the family wine business to study Oriental languages. He had joined the Ethnological Museum of Berlin as a volunteer and soon found himself temporary expedition leader in Grünwedel's absence. His rapacious approach was quite different from that of the older scholar Grünwedel, whose expedition notes had included sketches of paintings *in situ*, as well as plans of the entire site. Von Le Coq's success made him impatient

with Grünwedel's attention to detail, when Grünwedel finally re-joined the expedition. For instance, von Le Coq argued strongly for the complete removal to Berlin of a temple roof, while Grünwedel thought that drawings and measurements should be made for a facsimile construction. Von Le Coq's attitude summarizes all the best and worst of the accomplishments of explorers to Central Asia.

Hopkirk describes the machinations of the French to enter the quest somewhat belatedly. Pelliot's finds enriched the galleries of the Guimet Museum in Paris. Similarly, Warner's expedition brought back a choice selection of pieces to the Fogg Art Museum of Harvard.

There is also a fascinating story about the Japanese expedition's possible involvement with espionage. In 1908, Russians were still smarting from their defeat at the hands of the Japanese in 1905. The Russian consulate in Kashgar informed the British consulate that they had proof that two Japanese explorers were both Imperial officers. While the British could not understand what would interest Japan in this remote Chinese backwater, they were concerned about the possibility of espionage so close to the frontiers of Britain's Indian sphere of influence. An official note of protest was sent to the Japanese foreign minister in Tokyo.

Accounts of this sort underline the main theme of Hopkirk's version of the Central Asian story: Foreign Devils on the Silk Road. The artifacts really take second place to the fascinating story of the intrigues associated with their excavation. If there is reason for disappointment, it is Hopkirk's ending to the story. He concludes that with increasing tourism, the romance and mystery have vanished. Yet, because Central Asia is now opening up, and the Chinese are deliberately fostering archaeological work, there is real potential for understanding more about the dramatic Buddhist past. The appeal of the Silk Road will remain as long as one has imagination.

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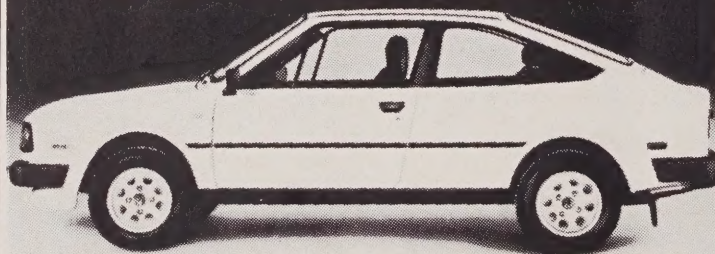
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